THE USE OF ART IN RELIGIOUS EDUCATION

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COMMUNITY TRAINING SCHOOL SERIES, NORMAN E. RICHARDSON, Editor

The Use of Art in Religious Education

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JULIAETTE IRENE HERRIOTT

LOYAL FRIEND

AND

LOVER OF THE TRUE, THE

BEAUTIFUL, AND THE GOOD

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EDITOR'S INTRODUCTION

THE use of art in religious education is not a luxury. It is a plain, everyday necessity. It is a means the use of which makes possible a larger measure of desirable religious growth "with the least waste of time and energy and the greatest satisfaction to all concerned." In the interest of economy and efficiency it is recognized as an indispensable factor.

The nature of religion is such that it cannot be taught by the use of methods which ignore the appeal to the emotions. In the actual process of teaching religion it is hazardous to draw any line of distinction between subject matter and method. Every argument in favor of the project method of teaching this subject is an argument in favor of using pictorial representations of experienced religion. The material as presented must appeal to the affective states of consciousness. While learning religion the pupil must be in a religious attitude. This attitude is most easily, naturally, and effectively assumed through unconscious sympathy with the central figures portrayed by the masters of religious art. It is because the pupils assume appropriate and learningful attitudes through its use that this method is so successful.

The appearance of Professor Bailey's book marks an epoch in the history of method in teaching religion. This fact does not rest upon merely his strong and intelligent advocacy of the use of art but, rather, upon his

having formulated a comprehensive and pedagogically sound theory, the practical implications of which he has clearly pointed out. Pictures and statues have ever been used. Henceforth they will be used intelligently. Some pictures that have been used widely will lose their popularity while others will be created in order to meet this newly appreciated educational need.

NORMAN E. RICHARDSON.

PREFACE

In order to get full value out of this book one needs to have access to a great variety of religious pictures, many more than it would be practical to include in this volume. The best collection of half-tone reproductions of works of art of all kinds is undoubtedly the *University Prints*. This list has to be supplemented as far as modern painting is concerned, particularly in the field of religious illustrations of lesser artistic value.

Following are the addresses of the chief firms, together with the key letter used in the picture-list of this book. Catalogues are usually sent on request.

U — University Prints, 11 Boyd Street, Newton, Massachusetts. Catalogue numbers are printed in italic, thus: *G481*.

B — George O. Brown & Co., Beverly, Massachusetts.

P — Perry Pictures Co., Malden, Massachusetts.

UP—Union Press Series, 1816 Chestnut Street, Philadelphia.

For colored reproductions:

Seeman Prints (at about forty cents), Rudolf Lesch, Agent, 13 West 42nd Street, New York.

Medici Prints. The Medici Society, Boylston Street, Boston, Massachusetts.

Ts— Tissot Pictures. New York Sunday School Commission, 73 Fifth Avenue, New York.

Reference will sometimes be made to books where reproductions may be found, as follows:

Ba— Bailey: Art Studies in the Life of Christ (122 illustrations, Pilgrim Press, 1916).

FF— Fletcher and Fletcher: A History of Architecture (Batsford, 1905).

A — Reinach: Apollo (Scribners, 1907).

R — Räber: Die Bibel in der Kunst (100 reproductions of modern masters).

L — The Lenox Collection of pictures of Christ. Public Library, New York City.

S — Sparrow: The Bible in Art. (2 vols.) O.T. and N.T.

T — Temple: The Gospels in Art.

The author has arranged with the L. A. Bigelow Co., 11A Bromfield Street, Boston, Massachusetts, to supply free of charge information about sizes, styles and prices of religious pictures for framing. Many of the pictures mentioned in this book can be obtained in a variety of forms. In writing, give the artist's name, the title of the picture, the size and type preferred.

The John H. Thurston Co., 50 Bromfield Street, Boston, Massachusetts, carries in stock lantern slides from all the University Print negatives, and all of the 122 pictures in A. E. Bailey's Art Studies in the Life of Christ. He will obtain other pictures mentioned in this book where possible.

CHAPTER I

ART AS THE HANDMAID OF RELIGION

RELIGION is man's need for friendship struggling for expression. Art is man's expression striving consciously for beauty. When religion finds an expression that is beautiful, art has arrived. Thus stated—and the statements are true though not exhaustive—the relation of religion to art is seen to be that of cause and effect. Because man is religious he becomes an artist. And while it is not true to-day as it once was that all art is religious, it is always true that religion creates art. Art is the eldest daughter and most constant handmaid of religion.

The antiquity of religious art.—The connection between art and religion is as old as man. In the fierce struggle for existence, when nature was "red in tooth and claw," men felt their inability to cope unaided with the mysterious forces of the earth and air, with earthquake and lightning, with animals that were stronger and swifter than they. They therefore invoked the aid of supernatural forces. By a process of primitive thinking they evolved the notion of magic, a method of control by which the spirits that live in the ground or the water, in stones and trees and springs, could be compelled to serve them.

The instrument of this compulsion was art. It was control of spiritual forces through imitations of the forms those forces sometimes assumed, and by using over these forms a formula or word of power; or it was by performing some significant act, usually with rhythmic motions accompanied by chanted words. These acts,

words, things, manipulated by one who was wise in such matters, were sure to bring the result desired, whether it were success in hunting, bountiful crops, the destruction of enemies, the cure of disease, or happy life after death. This is almost the sum total of primitive religion. Art is its outstanding characteristic and instrument.

The function of art in Egypt.—While there is reason to suspect that the rude drawings of animals in the caves of preglacial men had all of them this magic, that is, religious use, we know that the earliest historic art was through and through religious. The art of Egypt is wholly magical. The pyramids, made in the shape of a tongue of flame, placed the Pharaoh who occupied it—a son of Re—in the keeping of the flaming sun-god—enshrined him in the very symbol of his father.

The yards of painted and sculptured scenes on the inner walls of the tomb of Ti were placed there not for our enjoyment, but to insure the immortality of the Ka of Ti by an unending procession of servants. They plowed and sowed, irrigated and harvested, bred cattle and slaughtered them, baked bread, brewed beer, picked lotus flowers and brought all to the door of the eternal dwelling-house of their master.

The little scarabs that travelers bring from Egypt, beautiful glazed pottery beetles in green and blue and brown with delicate carving and mysterious symbols, are all magic: they place the name or the formula inscribed on them directly in the keeping of the god Kheper, who is sure to "keep that which is committed to him against that day"—the day of waking in the other world.

The vast temples of Karnak and the Ramesseum were magic houses for Ammon and the soul of the deified Ramses. Even the statues which would seem to us to be useful merely for adornment or for a memorial, are

steeped in religion: they faithfully portray the deceased in order that his soul may still have a home if time and violence should destroy the body. Egyptian art was altogether a device to compel the gods to serve men. It was wholly religious.

Greek art begins in religion.—The origin of drama in the service of Dionysius is well known. The plastic arts also took rise in the worship of the gods. Art gave to the sticks and stones in which the primitive deities dwelt, progressively a more and more human shape. Eyes were added that the deity might more easily see the worshiper and his gifts, ears that he might hear; and when legs were added later for the sake of perfectness, the statues were sometimes chained to their pedestals lest they run away! The sculptor's aim came finally to be to make his cult-statue very attractive to the god, a worthy embodiment of the deity; and in this endeavor the character of the god came to be more and more clearly defined in the artist's mind and more and more perfectly expressed in the statue by face and attitude and symbol; until at last Phidias was able to give us those marvelous creations in which the fatherly majesty of Zeus (the Olympian Zeus) and the practical, inspiring wisdom and good will of Athena (Athena Parthenos) reached their perfect expression.

It was not until philosophy in the fourth century before Christ destroyed faith in the old gods that sculptors dared to take liberties with their subjects, to subordinate the religious to the humanly beautiful, and at last to eliminate the religious altogether. Then Greek art became pagan and ended by becoming an instrument of vice in the hands of Roman sybarites. Before Praxiteles, Greek art was wholly or predominantly religious.

Buddhist art as religious propaganda.—With the

rise of Buddhistic art in the third century B. C. we leave the area of magic and enter the realm of symbolism. But art still remains wholly the servant of religion. Pure Vedic religion, out of which Buddhism sprang, refused to represent the deities in human form. When, therefore, Gautama Sakyamuni died and his followers sought to perpetuate his memory and his teachings, they adopted and filled with new meaning some of the most ancient symbols of the Vedic faith, besides creating new ones.

Thus the *stupa* or architectural mound in which the relics of the master were enshrined was a wonderful assemblage of religious suggestions. (See the Stupa or Tope at Sanchi.) It was planned on the basis of the cosmic cross, its four imitation gates facing the cardinal points. Its dome was in form an inverted blue lotus, symbol of the sky. Its reliquary at the summit of the dome exalted for men's adoration some relic of the master. Above it the pyramided Tee represented the succession of higher spiritual planes leading up to Nirvana. Around it the three bars of the sculptured rail stood for the three cardinal facts of religion, the Buddha, the Doctrine and the Order. The monumental gates that gave entrance to the inclosure spoke to all men in pictured story or in symbol, of the founder and the faith. There one could read the wondrous story of Gautama's incarnation, of his illumination, of his preaching the law, of his death and entrance into Para-Nirvana. There one might see his footsteps impressed in stone, the lotus flowers that sprang up under his tread, the Wheel of the Law in whose irrevocable turning all men are turned, the vacant chair where the Teacher once sat, the Bo-tree under whose shadow came the great enlightenment, the pictured stupa, the umbrella, the faithful horse, the circle and crescent and the countless Bodhisattvas who

are treading the eightfold path toward Buddhahood. It was these symbols and this story that conquered the hearts of men. One can mark the triumphant march of Buddha through the East by the mileposts of its monuments, every monument a preacher and a pæan of victory.

How art became Christian.—The Christian faith was born under a triple repression. Judaism, that furnished the first converts, had from the day of the second commandment been hostile to all plastic or pictorial representation. In the minds of Gentile believers art was associated with the paganism and immorality of the Greeks and was therefore taboo. And before the new religion had become fully conscious of itself, Nero and his successors made confession of the new faith a dangerous matter.

Small wonder that Christianity was driven to other modes of expression. The most that a Christian could do in the way of art was to inscribe the sepulchre of his dead with some mystic sign that would show to the brethren that a brother lay there, but would show to the world, nothing. In the catacombs we find only symbols, taken for the most part from heathen sources or the world of things:[1] a fish, a grapevine, a shepherd with a lamb on his shoulder, an Orpheus going down to Hades, a Jonah being swallowed by a whale—so simple and so inartistic were the beginnings of Christian art.

Then as Christianity became more sure of itself and came out from underground, it seized upon the Roman arts of fresco and mosaic to adorn its places of worship.[2] Still symbolic, it pictured forth its faith on apse and clerestory wall: the Logos appears to Moses in the burn-

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[1] See "Catacombs" in the index for illustrative material.
[2] See references under Chap. XI.

ing bush; the true church separates from Judaism in the person of Abraham parting from Lot and finally after Constantine exorcises forever the nightmare of persecution, Christ enthroned is emblazoned in sparkling glass over the high altar, while processions of apostles, evangelists, martyrs, angels, types and anti-types march boldly before the gaze of the worshiper.

But art that embodies faith may also fight the battles of theology. Mosaic becomes polemic, fresco waxes valiant against the hosts of heresy. Church councils formulate not only creeds but canons of art, and the free, creating spirit that should have emotionalized and vivified the faith became the bond slave of orthodoxy. Patterns were stereotyped, figures and faces were standardized, subjects were prescribed, symbols were commanded. Yet art lived through the indignity, and lived the thrall of religion. In the Dark Ages there was no art but religious art.

Christianity the saviour of art.—Because Roman art was thus linked with the new religion, and for this reason alone, it survived the deluge of the Barbarian. Alaric and Attila plundered Rome, law and order died, governments and rich patrons of art ceased, artists and artisans became bandits or turned to the humbler tasks of digging and cobbling. Nature "reeled back into the beast." Grass grew in the city streets, great buildings fell to ruin or were plundered of their marbles to feed the lime-kilns of their barbarous conquerors or became quarries to build the humble hovels of the poor. Even the memory of some of the arts perished, as perished all the higher expressions of the human spirit, literature in prose and verse, drama, music.

By the year A. D. 900, in spite of the brief attempt of Charlemagne to rekindle the torch, Europe was culturally

nonexistent. That art did not perish utterly from the earth was due entirely to Benedict and his monks. They not only redeemed the soil and, wherever their monasteries took root, taught the peasants the arts of agriculture, but they rescued from extinction all the finer arts and systematically taught them to brother monks and lay members: the weaving and dyeing of cloth, tailoring, embroidery; the tanning of skins, making of vellum, hence the writing, illuminating and binding of manuscripts; glass-blowing in all its forms, hence the wonderful windows of Chartres and York minster; masonry in brick and stone, hence the glories of Beauvais and Amiens; bronze casting and hammering, work in gold and silver, ivory, wood, gems, enameling and inlaying, hence the crucifixes and reliquaries, the robes and croziers and miters; sculpture in wood and stone, together with fresco and mosaic, hence the saints and angels and kings of Rheims, and the dull splendors of Saint Mark's, as well as the dreams and glories of San Marco and the Uffizi.

The art of the twentieth century may flaunt its prodigal beauty in the face of religion and try to disown the past, but history will never allow us to forget that religion was not only her creator but her preserver.

The art of Europe.—When the night of the barbarian changed to dawn, when the human spirit at last awoke and began once more to create a spiritual world, it found the Christian Pope sitting on the throne of the Cæsars. How the church became the inspirer and guide of architecture will be told in another place. (Chapter XI.) And when men began to practice again the classic art of painting and to improve its technique, they found in the Church their great and only patron. Painting became the peculiar daughter of the Faith, born again in

the bosom of the Church and dedicated wholly to her glorification.

The long line of Italian masters—Cimabue, Giotto, Taddeo Gaddi, Simone Martini, Orcagna, Gentile da Fabriano, Fra Angelico, Masolino, Masaccio and the rest marched in the Church's train. All, even to the full tide of the Renaissance, to Da Vinci, Raphael and Michelangelo, were servants of this great Patron. Whether they painted for love of money, for love of fame, or for love of God, their work at first was wholly religious in theme and later it was usually religious. North of the Alps it was the same—the Van Eycks, van der Weyden, Justus of Ghent, van der Goes, Memling, or the German Wohlgemut, Schongauer, and Dürer—these all painted the Faith, and the Church used their creations in propagating, nurturing, purifying and glorifying its own person. Blot out religious pictures from the galleries and churches of Europe, and what have we left?

Present-day art and religion.—As life becomes complex, functions become differentiated. Once religion permeated all living—as it still does among primitive peoples; but now for the most part there is the realm of the religious and the realm of the secular. Once art expressed only religion and religion functioned only in the arts of ritual and the cults; now art is full grown and has cast off its leading strings; it follows its own desires into many realms.

But art may still be the handmaid of religion, and often is. After the reaction against eighteenth-century rationalism there came to modern men a fresh spirit of romanticism, of mysticism, a fresh belief in the validity of the emotions to interpret truth, a fresh attempt to express in forms of beauty the essential truths of religion.

In the Protestant North and West there grew a feeling

that the thing that mattered in religion was not creed but spirit, not theology but life, not the doctrine of the incarnation but the living Christ-child, not the dogma of the Atonement but the atoning Christ reconciling the world to God by his sacrificial life and love. When, therefore, modern art turns from its landscapes and its nudes and its experiments in light and composition to religious themes, it discards for the most part conventional ecclesiastical subjects and paints the spirit of the living Christ, either in its historic setting with the faithfulness of scientific realism, or in some new and spiritually moving allegory where the historic Christ and the eternal Soul and the changing social order are all fused and emotionalized and reinterpreted. When the governments of the world during the Great War turned to art for help, art responded with creations in which at times one could scarcely distinguish patriotism from religion. Christ came to Flanders Fields as he once went to Calvary,[1] and our hearts burned within us as we realized afresh the eternal presence of the Spirit in the painful evolution of humanity. Art is still a potent handmaid to faith. Religion still needs art. What God once joined together man should not put asunder.

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[1] See Dollman: "Anno Domini."

India. Foucher: The Beginning of Buddhistic Art (1917).
Havell: Ancient and Medieval Architecture in India (1915).
Coomaraswamy: Arts and Crafts in India and Ceylon (1913).

Greece. E. O. Gardner: Religion and Art in Ancient Greece.

Christianity. J. H. Parker: Photographs of Early Christian Art (1879).
Mrs. Anne Jameson: History of our Lord in Art (1864).
L. von Sybel: Christliche Antike (1906). Vol. 2, end, fine plates of Christian sarcophagi.
Reinach: Apollo (1907).

Teaching Material

The antiquity of religious art.—Look up some work on amulets. Make tracings of a few of the chief amulets found among primitive peoples and list their use. Why these particular objects? Visit, if possible, a museum with the purpose of discovering how much of primitive art had a religious significance.

The function of art in Egypt.—Study the persons and objects on the walls of the Tomb of Ti (Saqqara, V Dyn) to identify the purpose of each action (University Prints).

Make tracings of a few typical scarabs and their inscriptions. Newberry: *Scarabs.*

Make tracings of the decoration on the front of a mummy, and find, if possible, what the figures mean.

Greek art begins in religion.—Make a comparative study of Athena Parthenos, University Prints A 97; the Olympian Zeus, A 487; and Hermes of Praxiteles, A 190.

What ideals have the artists incarnated in their representations of God? Powers: *The Message of Greek Art*, pp. 130, 186–193, 218–223.

Buddhist art as religious propaganda.—Look up the structure and meaning of a "Stupa" or "tope." Havell: *Ancient and Mediæval Architecture of India.*

Make tracings of a few sculptures that embody Buddhistic beliefs or are symbols of their Saviour, and add brief descriptive comment. Foucher: *The Beginnings of Buddhist Art.* Plates 1 and 2, and pages 29-110.

Collect pictures of the Buddhist remains of Sanchi, and Barhut (India), Anuradhapura (Ceylon) and Borobodur (Java).

How art became Christian.—Make a list and tracings where possible of early Christian symbols from the catacombs.

Give full interpretation of one or more mosaic representations from early churches, for example, Santa M. Maggiore. See Richter and Taylor: *The Golden Age of Classic Christian Art.* Make tracing of one face, and color with crayon or water-color.

Make tracing of one tribune arch or apse decoration to show the stereotyped Byzantine form, for example, University Prints, B-31, B-32, B-33, B-35.

Christianity the saviour of art.—Report on the Monastery of Saint Gall, Switzerland.

The art of Europe.—Select from the University Prints series one masterpiece of the religious art of the Renaissance (1300-1600) from each country of Europe. At whose request and for what purpose was each of these pictures painted?

Present-day art and religion.—Select from any source a nineteenth-century masterpiece of religious art from each country of Christendom. At whose request and for what purpose were these pictures painted? Compare the themes with those of the preceding selection. How has the emphasis in religion shifted?

PICTURE STUDY FOR CHAPTER I

THE DAY OF JUDGMENT—*Frontispiece*

This wonderful picture is taken from the Papyrus of Hunefer in the British Museum, an illustrated edition of the Book of the Dead dating about 1500 B.C. It records in dramatic fashion the scene in the judgment hall of Osiris when the deceased is summoned to give an account of the deeds done in the body (Matt. 25. 31–32; Rom. 2. 2, 3, 5; Rom. 14. 10; 2 Cor. 5. 10; Heb. 9. 27; Rev. 20. 11–13).

On the left Anubis, the jackal-headed mortuary god, leads Hunefer into the hall. The trepidation of his heart is pictured in the upper register where he kneels and makes supplication to the gods (Neh. 13. 14). Before these witnesses Hunefer makes his declaration of innocence, mentioning by name the forty-two sins of which he is not guilty (Job 31. 5–40). These include murder, stealing, lying, deceit, false witness, slander, eaves-dropping, sexual impurity, adultery, trespass against the gods or the dead, as in blasphemy or stealing mortuary offerings.[1]

Before Hunefer now rise the great balances (Job 31. 5–6) that are to test his soul. They are surmounted by the head and symbol of the goddess of Truth. Anubis takes charge of the weighing. In one pan of the scales he places the heart of Hunefer, in shape of a tiny vase which is the Egyptian hieroglyphic for heart; in the other is a feather, the symbol and hieroglyph for truth or righteousness (Psa. 96. 13). The moment is tense. In some papyri, like the papyrus of Ani, the deceased leans forward anxiously and recites this prayer: "O my heart, . . . rise not up against me as a witness. . . . Be not hostile to me before the master of the balances. . . . Let not my name be of evil odor with the court; speak no lie against me in the presence of the god" (King Richard III, v. iii, 194–196).

To add terror to the moment, the dread Eater of the Dead crouches near, with head of a crocodile, forequarters of a lion, and hindquarters of a hippopotamus—an Egyptian Lucifer whose function is to devour the unjust soul (Matt. 25. 41; see also Dante's Lucifer, Inf., xxxiv. 37–67). Behind the scales stands Thoth, the recording angel, with tablet and stylus to record the verdict. "Hear ye this word in truth. I have judged the heart of Osiris Ani. His soul stands as a witness concerning him, his character is just by the great balances. No sin of his has been found." Then the gods of the judgment reply, "How good it is, this that comes forth from thy just mouth. Osiris Ani the justified witnesses. There is no sin of his, there is no evil of his with us. The Devouress shall not be given power over him. Let there be given him the bread that cometh forth before Osiris, the domain that abideth in the field of offerings, like the followers of Horus" (Rev. 21. 6).

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[1] The contrary virtues were often displayed on tombstones: "I gave bread to the hungry, water to the thirsty, clothing to the naked, and a ferryboat to the boatless. . . . I was father to the orphan, husband to the widow, and a shelter to the shelterless." (Matt. 12. 36; 1 Pet. 4. 5; Matt. 25. 34–36; James 1. 27.)

Being justified, therefore, Hunefer is led forward by Horus, the son of Osiris, who introduces him to Osiris (Matt. 10. 32; Rom. 8. 31–34), saying: "I bring thee Osiris Hunefer. His righteous heart comes forth from the balances and he has no sin in the sight of any god or goddess. . . . Let there be given him the bread and beer that cometh forth before Osiris" (Rev. 3. 5, 21; Rev. 2. 7). Hunefer makes declaration of his innocence, presents a table of offerings, and is received into the kingdom of Osiris (Matt. 25. 34).

The dwelling-place of Osiris is a shrine of fire guarded by a cornice of serpents. The throne is set by the stream in the other world (Rev. 22. 1) out of which grows a huge lotus flower (Rev. 22. 2) bearing the four children of Horus. Behind him stand the two goddesses Isis and Nephthys, sisters of Osiris, who here assist him as they did at the time of his resurrection. Before the face of Osiris is the Horus Eye—the eye that Horus sacrificed in battle with the enemies of his father Osiris. It became for the Egyptians the symbol of all sacrifice, "the commonest and most revered symbol known to Egyptian religion." It will be interesting to compare all this imagery with that in Rev. 1. 13–18; Rev. 4; Rev. 7. 13–17.[1]

According to this picture, what truths about morality were in vogue fifteen hundred years before Christ—What entitles one to eternal life? Who sets the standards? Who judges? Which of the sins mentioned in Hunefer's declaration of innocence are no longer regarded as sin? What assistance is given man in his moral struggle? Was it possible for man unassisted to win salvation? What rewards and punishments are promised? Does the conception of the Devourer of Hearts imply the annihilation of the wicked? In what respects if any does Christian teaching differ from all this? Is salvation possible without struggle—by accepting a ready-made gift?

Unfortunately, the moral development which these ideas demanded was checked in time by the priests, who claimed the power to compel the gods by Magic to render a favorable verdict, and the Book of the Dead became finally "a magical agency for securing moral vindication in the hereafter irrespective of character." To what extent are the Catholic and Protestant doctrines of baptism and extreme unction parallel beliefs?

State to yourself clearly what is meant in this twentieth century by the "Judgment," and how a favorable verdict may be obtained.

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[1] The writer is indebted, and the reader is referred, to J. H. Breasted: *Development of Religion and Thought in Ancient Egypt*, Scribner, 1912, and *A History of Egypt*, Scribner, 1912.

CHAPTER II

THE FUNCTION OF RELIGIOUS ART

In the last chapter we spoke of the relation of art to religion; in this we speak of the relation of the artist to his public.

The artist as genius.—In the first place it is well to observe that an artist is generally an unusual person. He is a man of especially sensitive organization, a man whose emotions are more readily excited and more strongly, than those of the ordinary workaday person; one also whose intellect is stronger, who sees more things and who sees more meanings in things than the average person. He is a man frequently of philosophic and poetic temperament, one who loves great generalizations and sees in particulars the operation of a cosmic law. It is legitimate to suppose, therefore, that when an artist works for a year or for a number of years on a great painting he has something definite to impart, some idea or some emotion which he will not willingly let die. It is our task to find out just what such a creative genius can do for us, in what respect his service to art and to life is vital and just how we can appreciate him and his message.

The artist as visualizer.—The artist first of all sees. This means that his quick eye can take in the details of an experience in vivid and definite fashion, exactly. When in his studio he seeks to recall that experience the imagery that arises in his mind is concrete and clean-cut. That is why he can draw and paint if necessary without the presence of the model.

With us, however, it is different. We see partially and recall imperfectly. Our images are not sharp and clearly defined. Recollection with us is a procession of misty figures that readily slip into one another, that fade before we can scrutinize them. This is particularly true of the imagery that arises when we read. Suppose, for example, one heard in church the story of the Annunciation to Mary. What images would float before the mind? Could we see Mary in her home, see her attitude, her facial expression, read her thought and her emotion? Could we see the angel? Would he have wings or not? Would he stand or sit or fly? Very likely, unless our attention were called to it, we would think that we had had no imagery.

Not so with the artist. He sees one thing and sees it definitely, and when he once puts his imagery upon canvas it becomes a servant to all men. They can now readily visualize the Annunciation because he has pictured it for them. When we hear read the story of Jesus in the Temple at twelve years of age probably nine people out of ten see Hofmann's picture. It is not too much to say, therefore, with Berenson that art is a visualization of the imagery of great minds.

The artist as intellectual interpreter.—If an artist is something more than a painter, if he is a true seer, he sees into the meaning of experience. He sees a given incident as the outcome of forces which may have been operating for many years. He sees it as the dynamic of forces that are destined to shape the world's history. This insight gives a value to his work which is greater than its power to sharpen the definition of our imagery. It interprets history and life for us. It gives us the grand view, the vast generalization; it emphasizes values.

Take, for example, Holman Hunt's "Finding of Christ

in the Temple."[1] From one point of view this is a mere incident in the life of the boy Jesus, significant chiefly because it tells of the early awakening of his religious consciousness. But Hunt has made it mean something more. He has pictured the elaborate Temple, the embodiment of a nation's pride, the home of a nation's ritual. He has pictured the doctors with their wealth and luxury and pride of learning and bigotry and blindness. He has put into the forefront the roll of the law, which is the Alpha and Omega of their faith, and he has put on the other side the blind beggar with outstretched hand, symbol of the needy world which they will not lift so much as a finger to save. Between these he has put the boy Christ with the light of dawning religion in his face, and he has showed us that it is this Boy with his belief in the indwelling Father that is to overthrow the proud ritualism of the past and create the religion of love and service of the future.

In many another picture this will be found true. The artist has thought for us as well as seen for us; he has lifted a curtain and showed us vistas of history and life, and by so doing has shed meaning upon our own age and upon our personal problems.

The artist as emotionalizer.—Artists not only see and understand; they feel. Indeed, feeling seems to be the mainspring out of which art flows. Ask any painter why he paints and he will tell you that he just has to. There is an inner urge that arises from his emotional reaction to experience. He feels the beauty of the morning shadows and his heart will not rest until he has captured that beauty and made it available for all men. He feels the dramatic intensity of some movement in history or story and he must forthwith put it upon

[1] For full interpretation see A. E. Bailey: *Gospel in Art*, Introduction.

canvas so that we may feel it. And just here is a very wonderful thing, that an artist can reproduce in us, however faintly, the emotions which he himself has had; that by a mixture of pigments or a combination of lines he can make another heart vibrate as his own has done and feel the thrill of beauty or of joy or of dramatic passion, of sympathy, of hate, of love. That he has succeeded in doing this no one can doubt for a moment who has stood in the presence of a great masterpiece. Whoever can forget his first view of the Taj Mahal or the long vistas of Cologne Cathedral, his first wonder at the ethereal beauty of Fra Angelico or the full-flood glories of the great colorists of the Renaissance. All of these masterpieces have primarily an emotional value whether or not they convey to the intellect any definite message, and they always will have such a value as long as the human heart is keyed to beauty.

The artist as revealer of spiritual values.—If the proper study of mankind is man, art does well to concern itself with the deep things of man's spirit. What gives value to life is not riches nor power nor position, but transcendental things that cannot be seen or measured or valued in the market. What would life be without love or faith or heroism? So when we look for values in art we must certainly not overlook the greatest values. We will find that as we ponder upon life and go deeply into its meaning some artist has gone there before us and can meet us with his own understanding and evaluation.

There is no finer study of the life of Christ than that which the great artists have given us. From Verrocchio's "Baptism" to Michelangelo's "Last Judgment" they have revealed to us a character more wonderful than any we have personally known, clothed indeed with the frail garb of humanity, but illuminated with the light of

heaven. One cannot look into the eyes of Cornicelius' "Christ" without perceiving at once the true spiritual nature of his temptation and ours; or Zimmermann's "Christ and the Fishermen" without feeling the gracious patience of the Master teacher; or Keller's "Daughter of Jairus" without realizing what love incarnate must do; or Fra Angelico's "Christ as Pilgrim" without realizing the mystic other-worldliness of the religion of the Middle Ages.

These and countless other spiritual values become real to us and emotionally powerful within us as we study the revelations of life which the Masters have left us, and as we study and feel, spiritual things become to us more real, more to be desired than fine gold. Seeing leads to feeling, to loving, to aspiring; and if we are still spiritually sensitive to higher living, the artist becomes to us both prophet and priest and his work becomes a sacrament.

The artist as ideal builder.—If all these considerations are so, the artist may become for us a builder of ideals. He finds us blind and he leaves us seeing. He finds us dull and he gives us light. He finds us apathetic and he uncovers the depths of feeling. He finds us thinking that the outside of life is all there is to it and he leaves us with a certainty that the unseen and eternal are the only realities.

And he has done this largely by suggestion. What he has portrayed is but a hint, but our quickened soul acting upon the definite suggestion of a single incident has flashed back to us glimpses of the infinite. He has given us but a single phase, but memory enables us to combine all phases into a whole, an imagined whole, an idealized whole, radiant with the Light that never was on sea or land, and yet in our better moments seen as entirely possible for us to attain. It is this ideal of life,

Fra Angelico: CHRIST AS PILGRIM
Monastery of San Marco, Florence

PICTURE STUDY FOR CHAPTER II

Fra Angelico: CHRIST AS PILGRIM

Monastery of San Marco, Florence

On the left, two Dominican monks come out from their monastery to greet a guest. The guest is Christ, clad in shirt of hair and carrying a pilgrim's staff. Note that the staff and the hands form a cross. What Scripture warrant for this picture has Fra Angelico? What does the hair shirt signify? What qualities in Jesus are suggested by the long strands of wavy hair and the part in the middle? At whom or what is Christ looking? Does he seem to be a purposeful man? Think of various occupations and professions of this twentieth century: into which of these would this Jesus fit? Is this Jesus capable of running an "Interchurch World Drive" or formulating principles for a "Disarmament Conference"? What aspect of religion does he exemplify? Is it a valuable aspect? Does Christianity present any other aspects? Why should Fra Angelico present this particular one? If you were to paint a picture of Christian hospitality, what would you put in it? If you were to paint a face of Christ, what quality would you emphasize?

formed out of fragmentary visions and glimpses that art has given, that beckons us on to nobler living and makes us feel that the pursuit of spirituality, the achievement of the infinite and the impossible is precisely the vocation to which God has called us.

"O young Mariner,
Down to the haven,
Call your companions,
Launch your vessel
And crowd your canvas
And, ere it vanishes
Over the margin,
After it, follow it,
Follow the Gleam."

Teaching Material

The artist as genius.—For the sake of wondering at the genius of some artists read brief biographies of Leonardo da Vinci, Michelangelo, Raphael, or Rubens in the "Masters of Art" series (Bates and Guild, Boston).

The artist as visualizer.—Collect as many pictures of the Annunciation as convenient and examine them for the amount of definitely visualized detail they contain. Which artists excel in quantity and minuteness? What details would you include, and what postures and facial expressions would you give, if you were to paint "The Return of the Prodigal"?

The artist as intellectual interpreter.—Discover the artist's intellectual message in one or more of the following: Reference is to A. E. Bailey: *Art Studies in the Life of Christ.*

Edwin Long: "Anno Domini," p. 60.
Burne-Jones: "Star of Bethlehem," p. 57.

Holman Hunt: "Shadow of the Cross," p. 66.
" " : "Light of the World," p. 90.
Bloch: "Come unto Me," p. 82.
Fra Angelico: "The Transfiguration," p. 109.
" " : "The Crucifixion," p. 153.
Flandrin: "Christ Weeping over the City," p. 124.

The artist as emotionalizer.—Recall and write down your feelings when first you saw some great work of art.

Have the feelings changed in intensity or character, through subsequent visits, and in what respect? Name some of the qualities found in great sculpture, painting or architecture, that always produce an emotional reaction. Are any of these emotions religious?

The artist as revealer of spiritual values.—Select one or two favorite pictures from the life of Christ, and write down the spiritual qualities therein expressed. If you were to paint these scenes, what other values would you try to bring out?

The artist as ideal builder.—In what respect, if any, have your ideals been elevated by a work of art?

Have you ever received a definite impulse to higher living from such a source?

Additional Reading

A. E. Bailey: *The Gospel in Art* (Pilgrim Press, 1915). Read the exposition of half a dozen favorite pictures. How much does the exposition add to your appreciation, detract from it, or differ from your own ideas?

CHAPTER III

THE LANGUAGE OF ART

Art, as previously hinted, is man's self-expression striving after beauty of form. Naturally, the aim of expression is to make one's inner state known to another. A work of art is a message from the artist to the world, his attempt to say something so beautifully and therefore so compellingly that all men will listen, and, having listened, will feel and understand.

Art speaks.—Whatever else art is, then, it is certainly a kind of language. It is the means by which the thought and the emotion of a creative personality are conveyed to our spirits or revive in us a livelier consciousness of spiritual qualities and relationships.

Tolstoy is of the opinion that art is not great unless it conveys its meaning at once and unerringly to the common man. The greatest art does convey some message to such a one, but the message of art is sometimes too intricate or too deep for immediate comprehension not only by the common man but by persons of greater learning and insight. Some great pictures are very difficult to understand. They need a *cicerone*, or at least they need some knowledge of the technical language in which the artist speaks. In this way only can the mind be sure to grasp the artist's idea in its fullness, even though the heart may respond instinctively to its beauty and its power.

The language of art has in its alphabet three letters, Composition, Color, and Symbolism.

Composition.—Composition is the artist's way of putting things together effectively. The artist has one

or at most two chief ideas to express, and by composition he leads our minds to discover what these are. There are three chief types of composition, as follows:

(*a*) *Linear*, that is, composition by the use of leading lines. It is a well-known fact of psychology that the eye will follow strong sensations more readily than weak ones. If, therefore, there is a demarkation between light and shade the eye is inevitably attracted to that line and will follow it to its end. A succession of light spots will attract the eye from one to the other even across intervening darkness. These lines or spots form eye-paths, paths of least resistance along which the attention runs smoothly and unerringly to whatever lies at the end of the path. Now the skillful artist adjusts these eye-paths so that they lead from almost any extremity of the picture to the object that is at the focus of his thought. Let your eye wander where it will, it comes back with a sort of spiritual gravity to this center.

Test yourself by one of a score of pictures. In the "Immaculate Conception" Murillo will lead your eye again and again to the hands of Mary folded across her breast, and when you see her face you will become aware that not it but the emotion of her heart blazoned thereon is the one experience the artist wishes you to understand. Look at Ciseri's dramatic piece of historic painting, "Ecce Homo." The lines of heads, the spirals on the column of victory, the shadows cast by the Temple, the vanishing lines of the perspective, all lead your eye to the pathetic figure of Christ exposed here by Pilate to the gaze of the mob. So in Merson's "Repose in Egypt": the true focus is the Child at the heart of the Sphinx far out from the center of the canvas. With a great artist "all roads lead to Rome."

(*b*) *Psychological.* The use of centers of attention for

Mosaic: The Parting of Abraham and Lot
Church of Santa Maria Maggiore, Rome, second century

PICTURE STUDY FOR CHAPTER III

Parting of Abraham and Lot

Mosaic, Church of Santa Maria Maggiore, Rome

The group on the right is composed of Lot, his wife, servants and two little daughters. They move toward Sodom, seen in the distance. The group on the left consists of Abraham and Sarah, with their hands on the head of Isaac, the Child of Promise; they stand before a templelike house overshadowed by the oak of Mamre. Abraham and his group are evidently staying, Lot and his group are going; for the land has been given to Abraham and to his seed forever.

The fact that when this incident actually took place (Gen. 13. 1–12) Isaac had not been born indicates that we have here not an illustration but a piece of teaching. It portrays the "shadow of good things to come." Isaac stands here for the promised offspring of Abraham, the People of God who were to be countless as the stars of heaven. But this offspring must be understood as the spiritual seed of Abraham (Rom. 9. 6–8), who through Christ were to inherit the promises "even *us*, whom he also called, not from the Jews only, but also from the Gentiles" (Rom. 9. 24). Lot voluntarily separated himself from his race and thereby forfeited his inheritance. He represents in this picture the descendants "according to the flesh," the Jewish people, who deliberately separated themselves from the "Promised Child" and so cut themselves off from participation in the promises.

The picture represents, therefore, that historic movement by which the church ceased to be Jewish and became Gentile, a movement fraught with so much consequence to both parties. It is an antitype, an allegory.

Having perceived this fact, it only remains to consider whether the incident in Genesis was written solely or chiefly as an allegory and whether the hidden meaning is what the artist alleges it to be. An affirmative answer to these questions will lead to a discussion of the correctness in general of the allegorical interpretation of Scripture, as advocated by the early Christian Fathers and by Swedenborg, and of the present-day value of such interpretation.

the figures in the picture. It is easily verifiable by experiment that attention attracts attention. One has only to stand on a street corner and gaze up into the air to assemble in a brief time a curious crowd of upward gazers. Everybody wants to know what is the enthralling object of some one's attention. So in a picture, if the artist fixes the gaze of every one of his figures upon a certain point, our own eye turns automatically to the same objective. Knowing this law he would be a strange artist who should place his message somewhere else than at this focus of attention. In fact, of the two kinds of composition, the psychological is much the more powerful.

Illustrations of this are plentiful. In Burne-Jones' "Star of Bethlehem" the Wise Men all look down intently at the little Babe in the mother's arms; the angel with the star looks that way; Joseph looks there and Mary's face is turned in that direction even while she looks vaguely toward the gifts. This is clearly the story of a little Child and an offering made to him.

Sometimes one finds two foci of attention, as in the picture of Rubens' "Christ in the house of Simon," with both linear and psychological eye-paths running to each focus. Christ is one of these foci. The curtain, his robe, the line of faces, the arms and dishes of the servants all lead to his face and on him are centered the eyes of several of the most prominent people in the picture. Simon, on the other hand, looks with dramatic intensity upon the kneeling figure of the Magdalene, and Christ with his hand down toward her looks full at Simon. The composition then reveals the whole theme of the picture: Christ, who is master of the scene, speaks to Simon about Mary. This is as clearly portrayed by the picture as if Rubens had spoken winged words.

(*c*) *By emphasis.* This is a simple and common variety

of composition. In using it the artist makes his important person prominent and subordinates the rest. He can do this by putting him in high light while the others are more obscure, or by making him large while others are small, or sharply defined while others are vague.

One can observe frequently this variety of composition, as for example in Fra Angelico's "Crucifixion." There are no leading lines here, or, rather, the lines lead only to the border of the great fresco. But high above everyone in the very center of the picture rises the figure of Christ on the cross, strongly illuminated against the dark sky and further emphasized by a bright inscription over his head and the medallion of the pelican in the frame. It is the artist's way of reminding us, "And I, if I be lifted up, will draw all men unto me."

(*d*) *Emotional values of composition.* Composition may serve also to enhance emotional values. In the hands of a skillful artist feeling may be intensified purely by line combinations. In Rubens' "Crucifixion" the artist has conveyed a suggestion of struggle by the right-angle opposition of lines in every portion of the picture. In the "Cleansing of the Temple" Kirchbach has suggested the unconquerable power, the immovable stability of Christ, by the sloping lines that encompass his form, echoed in the slope of the white pylon in the background at the right. Thus Van Dyck, in the "Arrest of Jesus," shows his spiritual strength, firm as a rock to resist the shock of the oncoming wave of violence. So in von Uhde's "Ascension" one feels the onward and irrevocable movement of Christ up the mountain and beyond the mountain to the sky.

One might well begin the study of a painting with its composition. Certainly such study comes well to the front of any consideration of the artist's message. With-

out it one may quite miss the point which the artist meant us to see.

Color.—Color has an emotional value in itself. Some colors are warm, some are stimulating, some are soporific or cold. Their juxtaposition may suggest harmony or discord. No audience can resist the witchery of a night scene when thrown by stereopticon on the curtain, even though the result is obtained by the uniform application to the slide of a little blue dye. All this arises from the fact that nature and we have been evolved together and that we all are tuned to respond to nature's most vivid characteristic—color.

Unfortunately, most of the pictures that we know are in monochrome. They are photographs or half-tones representing the form of the original but not its color. We are therefore not in a position to appreciate the message which the artist has conveyed to us with his most potent word. If one has seen the original of Merson's "Repose in Egypt" he will recall the seductiveness of the violet night and the wondrous warmth of the orange light at Mary's breast. Or if he has seen Raphael's "Transfiguration," he will not have failed to feel the harmony and peace of the glorious golden upper half and the jarring discords of the world of struggle at the foot of the mount.

Besides its emotional value, color has also a symbolic value known only to the initiated. The older artists were fairly consistent in their symbolic use of color. White, of course, always stood for purity, red for passion of some kind, usually love; blue for faith or hope. One needs a key to understand these things. The key is supplied more or less accurately by the various books on symbolism found in our libraries.

Symbolism.—Symbolism is a form of suggestion, primarily intellectual, by which the initiated can see in

an object more than is actually portrayed. Art has always contained symbolic elements, and this for reasons implicit in the nature of man. Instinctively we love hints that set free the imagination, and we need hints where the nature of our thought can never be fully expressed; where there must be repression or disguise, or where the object has infinite aspects that never can be expressed by finite forms.

Early Christian art in particular was symbolic, first, because of the necessity of maintaining a disguise under persecution and again because the particular spiritual messages it had to convey transcended the limits of representation. Who can paint the love of God, or the doctrine of the Trinity, or the wonder of the indwelling Spirit or man's eternal quest of his highest good! These things must be hinted, suggested; they cannot be portrayed.

So also as the history of the church unrolls there are personages to be presented in art—apostles and saints and martyrs. Their characters must be shadowed forth or their service to the church and to mankind suggested. To be sure, one might put a label on each picture, but that is too simple and too inartistic a device. So John the Baptist is given the slender reed cross; the devil is given horns and a tail; Mary Magdalene, the vase and perhaps the skull for penitence; Saint Lawrence carries his gridiron; Saint Augustine his crosier; Saint Peter, his keys; the cross and the monogram represent Christ; the trefoil of circles raises our thoughts to the Trinity; the lily stands for purity; the dove for the Holy Spirit; wheat for the Bread of Life; and so on, through the long vistas of the centuries and the wide range of art.

How to read a picture.—The directions can be briefly given thus:

Early Christian Sarcophagus
Lateran Museum, Rome

PICTURE STUDY FOR CHAPTER III

Christian Sarcophagus. Lateran Museum, Rome

Lower register, beginning on the left: 1. A fisherman gives another a basket. 2. Sailors throw Jonah out of the ship. The "great fish" prepared to swallow Jonah. 3. The fish ejects Jonah. 4. To the right of the fish's tail, a small box (the Ark) from which Noah receives the olive branch brought by a dove. 5. Near the shore, fishes and a crab. On shore, a fisherman, his son and a goose.

Upper register, beginning on the left: 6. Christ calling Lazarus from the tomb; Mary, Martha, and two disciples. 7. Over the ship's sail, God (or Christ) in the sun's disc. 8. Moses strikes the rock and brings forth water, which the Hebrews eagerly drink. An angel hovers above. 9. Three frightened men run away, knocking over two others—possibly depicting a pestilence in the wilderness. 10. Jonah asleep under his gourd-vine. 11. The Good Shepherd; two sheep look out from a fold.

This is a combination of symbols expressive of the resurrection and salvation by the use of well-known antitypes in the Old Testament. The resurrection is indicated by 2, 3, 6; salvation by 4, 5, 8, 11. What special fitness have these symbols individually? Is there any Scripture warrant for such use? What is the function of Nos. 1, 7, 9, 10?

How much information about the owner of this coffin would these pictures convey to a non-Christian? What do they tell us about the beliefs of early Christianity? If you were selecting Scripture incidents to express your own religion, what would you choose?

1. See what the picture contains. Look at every inch of it, every corner. Let no detail escape. Shut your eyes and see if you can still see it. If not, look once more. Note the people in it and read their faces. Make the imagery sharp so that hereafter at will you can recall it under any circumstances. This is an act of pure observation and memory.

2. Study the composition. Discover who the chief personages are. They probably embody the artist's message.

3. Try to state to yourself what that message probably is and to feel its value. You may accomplish the former perhaps by hard thinking and by a review of the story, if there is one, on which the picture is based. But try to reach his message also by feeling. This you may accomplish by assuming either by bodily posture or in imagination the actual position and facial expression of the chief characters in the picture. Then by a sure reflex the proper emotion and sometimes the proper idea will come to you. You feel your way into the picture. You absorb it. You become it and it becomes you. Then you know what the artist meant.

Teaching Material

Composition.—Examine any masterpiece to discover which of the three types of composition, or what combination of types the artist has employed. Does the meaning of the picture become any clearer when you have discovered?

Emotional values of composition.—Find the best example possible where composition has definitely intensified the emotional value of the picture.

Color.—If you have access to a museum, test various pictures for color emotions. Which pictures make you

feel comfortable? Which ones irritate you? Which are warm, which cold? Which are bracing, which soporific? Do any of them give you an emotion that is associated usually with morality or religion? Get from the library a book on the symbolism of color and test any old master to see if his colors are appropriate to their wearers.

Symbolism.—With the aid of some book on iconography, examine half a dozen religious pictures for their symbols or emblems: what persons are identified by this means? What doctrines are suggested?

How to read a picture.—Practice recalling pictures: Select in your mind one with which you are familiar, and without consulting it, write down a list of all it contains. Add the artist's full name and the exact title of the picture. Compare now with the copy and check up the results.

Practice stating to yourself, or to others, what a picture means to you. In a word, what is its message? What emotions or insights are inspired by it?

References

Carl H. P. Thurston: *The Art of Looking at Pictures* (1916). Definite suggestions about what to look for in the great masters.

Charles H. Coffin: *How to Study Pictures.*

C. E. Clement: *Christian Symbolism.*

E. A. Green: *Saints and their Symbols.*

CHAPTER IV

PICTURES AND CHILDREN

PICTURES and children—who can separate them, and who would! They were made for each other. A picture draws a child like a magnet, and then taking the little one by the hand leads it through the dream-gate into other worlds. How the picture does it this chapter will endeavor to show.

Imagery: its nature and sources.—A large part of childhood education consists in acquiring an adequate body of imagery. Long before a child can think his mind works. First in point of time comes the sensation—the awareness of contact with the outer world. After the sensation has passed something remains behind—a "brain path," a polarization of brain fiber, or some condition by whatever figure of speech it may be described—the function of which is to reproduce faintly the sensation upon demand. This faint reproduction is called an Image. It is the form memory takes. It is the ghost of an experience. It is the mind stuff out of which genuine ideas are made, the concept in the process of formation. And every image carries with it a pænumbra, or halo, of feeling which is also the ghost of an original emotional experience. Before you can tell a story that a child will understand you must make sure that the child can supply the necessary imagery, for without imagery there is no imagination.

An illustration will make this clear. Suppose I say to a child: "Let me tell you a story. Once upon a time there was a little squirrel who lived in a hollow apple tree

in a farmer's orchard. His house had a front door, a hall and two rooms. The front door came out just where two big limbs of the apple tree branched from the trunk. The hallway stood on end. It ran up and down, mostly down. The little rooms were at the bottom of it. In one room Mr. Squirrel slept; in the other room Mr. Squirrel stored his nuts."

Most children will be able to image this story if they have had any experience with the country. They have seen apple trees, perhaps with holes in their trunks. They have seen squirrels and nuts. They live in a house and know about hallways and rooms. Their experience with these things has left behind appropriate imagery which can be called up by suggestion. Say "Squirrel" and the squirrel appears in their minds. Say "Apple tree" and they can see the limbs and trunk and perhaps smell the scent of the blossoms or even taste the luscious fruit. The story-teller is really a magician, a conjurer. With every noun he waves a wand or presses a button and the mechanism of the child's mind does the rest. The characters of the story appear, the action follows. The child operates in his own brain a little moving picture show and concentrates upon it his entire interest and emotion.

Now let me tell you another story: "Once upon a time there was a dinosaur who lived on the top of a flèche. He went out one morning and met an amoeba who said, 'Let us go to the lair of the troglodyte and steal his nummelites!' So together they went to the troglodyte's lair. But the troglodyte jumped out upon them so that they were frightened and ran away and hid behind a stela where a scarabæus ate them up."

A child will not be able to film this story nor will a grown-up, for that matter, unless he has had an un-

usually large experience with the dictionary. Everything is familiar in the story except the nouns, but the nouns are a great way beyond the experience of the child. Having had no experience, he has no ghost of an experience; and no ghost, no moving-picture show; no imagination, no interest, no feeling—except one of being baffled.

Enlarging one's imagery.—Now, if a child were dependent upon his own immediate environment for experience and imagery, he would die of old age before he got an education. But the child's experience is supplemented from the very first in the educational process by what might be called second-hand experience, the experience of some one else reduced to visible form and brought to him. That visible form is usually art of however humble a variety.

Through the pages of his picture books the child meets with his first lion, rhinoceros, Indian, ship, fairy. Through the story book he learns to recognize at sight George Washington, Abraham Lincoln, Roosevelt, John Alden and Priscilla, and a hundred other people whom he never saw, nor his parents ever saw, but who nevertheless are quite as real in his mind as Jack the Giant Killer, Hiawatha, or his mother. The primary function of pictures with little children is to enlarge experience, to place the world within their grasp, to furnish the stuff with which they must do a large part of their thinking for a number of years to come.

The permanence of childhood imagery.—The beauty and sometimes the tragedy of it is that the images thus created stick long after the child is grown up when he uses for the most part the first-hand imagery derived from his own immediate contact with the world. The right suggestion will call up primitive images of his child-

hood. The words "Pilgrim's Progress" call up in the writer's mind a certain green-covered book with large print, with a fierce picture of Apollyon, John Bunyan chained in a prison cell, valiant Mr. Greatheart, and at the end, the door into the side of the hill with an angel warming his hands in the light which streamed from some horrible depth below into which Ignorance had just been cast. It calls up the cane-seated chair on which the book rested and the little hassock on which he sat before it on Sunday afternoon. Those images will never fade. They were put there years before any appreciation of the great English classic was his, and before any criticism of its individualistic theology cast doubts upon the realities which the great allegory purports to paint.

This fact of the indelibility of childhood imagery places upon parents and teachers a great responsibility. It ought to make them think twice before they buy a picture book and examine not so much the stories—though these are important—but the illustrations. It should suggest also that the wise parent banish from the home as far as possible the Sunday supplement with its comic pictures and its society page, and welcome to the home only those publications that present the beauty of life, the great wholesome outdoors, men and women doing beautiful things, and fairies and other wonderful creatures whose function in life it is to help and not to harm. Thus only can we build in a child's mind a healthful imagery and attach to it emotional values that are worth perpetuating.

How to select pictures for children.—In selecting pictures for children certain facts and principles should be borne in mind.

1. Pictures should represent the child's natural interests; that is, they should pertain to the world the child

knows something about, and should illustrate action and embody emotions that the child can readily appreciate. In such pictures, the characters will be children with their mothers and fathers, and the pets or animals that children are likely to know about. If one must go beyond the realm of the child's experience, the pictures should contain elements that may be easily understood and assimilated.

2. The pictures should illustrate a story. The child's main interest will not be the picture but the narrative based upon the characters in the picture. The picture furnishes merely the actors and the setting; the words must give life to these actors and must make them play their part. People in action are the proper theme. Mere portraits therefore are of no significance to a child, however beautiful they may appear to adults. Mere landscapes have no interest. But put the person into the landscape, tell the story of what he does in such a setting, and the picture at once becomes significant. There is at once a point of attention, a potent suggestion to the imagination. Such a dull picture as the Roman Forum becomes highly interesting to a six-year-old when he learns that the distant round building beyond the Arch of Titus is where Androcles did not get eaten by the lion. Rome and its famous arena come to life again with this magic hint.

One must be careful with sensitively organized little people not to dwell upon scenes of blood. Unfortunately, many of the stirring incidents of the Old Testament have to do with battle and murder and sudden death, while the life of Christ is ushered in with the massacre of the innocents and ends with the horrors of the crucifixion. Pictures of these scenes have an uncanny fascination for children that may easily become morbid. While it may

not be possible or desirable to avoid such pictures altogether, it is well to call attention to other features than the horrors—to the courage or nobility of the hero or the end to be attained.

The Picture-story Method.—If one is dealing with a single child, it is desirable to let him hold the book or the picture himself. The physical contact seems to give a sense of reality, or at least to satisfy a tactual instinct. With a class the picture should be large enough to be clearly seen by all. Go at once to the heart of the picture. Introduce the hero. Let him make his full impact. Then tell the story in such a way that the other personages in the picture become actors and the backgrounds become essential to the narration. Give what went before the moment chosen by the illustrator, and if it seems necessary, what comes after. But, last of all, return to the central figure, the hero, so that the final and dominant impression shall be of him. Encourage questions. A child who asks questions is interested, while one who does not ask, may or may not be. Questions give the story-teller a chance to comment on details that might otherwise have been overlooked or to correct erroneous impressions. Be sure to give the child a chance, then or later, to tell the story back to you, or at least to answer questions which will show whether your pupil has listened to good advantage.

A child's use of the picture-book.—It is interesting to watch a child with a picture-book. Beginning perhaps as early as two years of age the child will sit on the floor and amuse himself, if he is well educated, by turning the leaves, naming the pictures and the personages or objects in the pictures, or telling to himself the stories that go with the pictures. As the child grows older the pictures become more and more suggestive of details. The nar-

THE ESCAPE FROM DOUBTING CASTLE

Taken from Bunyan's *The Pilgrim's Progress*, illustrated by the brothers Rhead, by permission of the publishers, The Century Company.

PICTURE STUDY FOR CHAPTER IV

The Escape from Doubting Castle

Study the picture first for its details: the castle, the bare landscape, the fruitless tree, the relative size of the giant and his prisoners, the dress of each, the claws and hairy arms of the giant, his eyes, his mouth, his club, the key, the speed of the escaping man. At the same time feel the emotional values of these details: the homesick feeling about such a land, the despair at being led into a castle so strong, from which no one could ever get out or be rescued, the fear that so huge a giant would inspire, his desperate attempt to keep going even after he has fallen, his rage (as well as his fit) as expressed by frothing at the mouth, the fear of Hopeful expressed by his looking back, the presence of mind of Christian in bringing all his armor away with him, and the sheer fun of fooling the old tyrant and getting away as expressed by the freedom with which Christian kicks his heels behind. You must imagine yourself to be the giant in order to understand how he feels, then imagine yourself to be Christian and Hopeful to feel how they feel. Then you are in a position to tell the story to a child, with this picture in his hands, adding to the clearness and emotional quality of your narrative by a skillful interweaving of the details here suggested.

rative repeated by the child becomes fuller, until you hear him give back all the essentials of the story as he has heard it, usually in the very words he has heard it, the whole performance given with as much apparent delight as the child exhibited when the parent did the original telling.

Listen to the five-year-old as he turns the wonderfully decorative pages of the Rhead Brothers' *Pilgrim's Progress*. "There is old Giant Despair. He is sitting on his castle looking for people trespassing on his grounds. 'Who is this I see, walking under my trees? It is Christian and Hopeful. They must not walk on my grounds.' . . . This is Giant Despair creeping through the bushes. See the knife in his mouth. He is not making any noise. 'Aha! I see them! They have walked on my grounds. Aha! you two rascals, wake up, here! What do you mean by walking on my grounds? You come along with me to my dungeon.' . . . And he goes to bed and says to his wife, Mrs. Diffidence: 'What shall I do with these sturdy rascals? They have walked on my grounds!' 'Give them a good beating,' she says. . . . Here is Giant Despair going down into his dungeon. He has a great club. He is going to beat these two men for trespassing on his grounds. . . . 'What a fool I am,' quoth Christian, 'to lie here in this dungeon. I have a key in my bosom called Promise. Come, let us get out before Giant Despair wakes up.' So he put in the key and opened the door, oh, so still; and he opened another door, oh, so still. But when he opened the great door of the castle it creaked and waked up Giant Despair. . . . Here is old Giant Despair tumbled down. He ran after his prisoners but he fell into one of his fits. In sunshiny weather he falls into fits. See his big club that has fallen out of his hand. Christian and Hopeful are running away, very glad to

get out of the dungeon. They won't trespass any more on Giant Despair's grounds."

Thus the little mind stores up pictures of things that at present he knows nothing about. He loves the adventure of it; he loves to be afraid of Giant Despair; he loves to find the key in his own bosom and to fool the old giant by getting out. He loves to see the fallen monster foaming at the mouth, his eyes bulging out, while friends Christian and Hopeful make good their escape. Years afterward when the evil days come and Giant Despair in reality catches him trespassing on his grounds, who knows but these old memories will come flocking back and that Christian will again in good earnest pluck from his bosom the key called Promise and open the door into larger life?

After-effects.—That pictures will do this for a person is more than a hope. It is the truth of experience. Pictures have not lost their primitive magic quality. They compress within their small compass sometimes an incalculable amount of feeling and of power. And as suggestion calls them up all through later life they liberate within the consciousness sometimes just the dynamic that is necessary to move the will to action, to determine the choice, to give the energizing emotion, to open a vista, to start a trend, and so in some degree to shape character.

People of the Bible in pictures.—The chief persons of the Bible may become so real to a child through pictures that he will always thereafter reckon them among his personal acquaintances. The wise parent or teacher will, of course, attach to the picture the story it illustrates and will see that the child catches through sympathy the teller's own emotional reaction and moral judgment. It is not necessary with children to point the

moral in so many words, but to tell the story with such feeling and emphasis that the desired attitude toward the persons and their acts shall be induced.

Implicit in the first score of the pictures listed below are such teachings about life as the following: God is the giver of life. Our duty is to obey God. Sin brings sorrow. Anger leads to wrongdoing. Life is a struggle with our lower nature. Envy, jealousy, conceit destroy love and lead to further trouble. Faithfulness to duty brings character and sometimes advancement. A call to service is a call from God.

PARTIAL LIST

Adam and Eve	Michelangelo: "Creation of Adam" (Sistine Ceiling). Michelangelo: "Temptation and Expulsion" (Sistine Ceiling).
Cain and Abel	Bouguereau: "The First Death." Cormon: "Cain and His Family."
Noah	Scott: "The Eve of the Deluge." G. Brion: "The End of the Deluge." Maclise: "Noah's Sacrifice."
Abraham	Von Uhde: "The Lord Appears to Abraham." Von Uhde: "The Testing of Abraham."
Jacob	Von Gebhardt: "Jacob Wrestling with the Angel." Penrose: "Jacob Wrestling."

Joseph	Tissot: "Joseph and his Brothers" (two pictures). F. M. Brown: "The Coat of Many Colors." Harold Speed: "Joseph Interprets Pharaoh's Dream." E. J. Poynter: "Joseph Introducing Jacob to Pharaoh."
Moses	Delaroche: "Moses in the Bulrushes." E. J. Poynter: "They Made Their Lives Bitter." Botticelli: "Moses and the Daughters of Jethro." J. Swan: "The Burning Bush." H. Flandrin: "Moses and the Burning Bush." Hacker: "And There Was a Great Cry." Alma-Tadema: "The Lord Slays the First-born." E. Normand: "The Death of Pharaoh's First-born." S. Schneider: "The Egyptians Overthrown in the Red Sea." Millais: "Victory, O Lord." Gerome: "Battle with the Amalekites." Rochegrasse: "Moses Breaking the Tables of Law." Von Uhde: "Raising the Brazen Serpent." Michelangelo: "Moses" (statue).

Samson	J. P. Laurens: "Vision of Manoah." Bonnat: "The Youth of Samson." Solomon: "Samson Bound."
Samuel	Ilja Repin: "Hannah's Prayer." Topham: "Hannah, Eli, and the Infant Samuel." Reynolds: "The Infant Samuel." J. Sant: "The Infant Samuel."
Ruth	Calderon: "Ruth and Naomi." Bruck-Lajos: "Ruth Gleaning." Ryland: "Ruth."
David	Normand: "David and Saul." Israels: "David before Saul." Israels: "David and Goliath." Mme. Bouguereau: "David as Good Shepherd." Mme. Starr-Canziani: "David Brought Before Saul." Shields: "David." W. L. Taylor: "When I Consider Thy Heavens." W. L. Taylor: "He Shall Give His Angels Charge."
Elijah	F. M. Brown: "Elijah Restoring the Widow's Son." Brozik: "Restoration of the Widow's Son." Dicksee: "The Arrow of the Lord's Victory."

Elisha	Topham: "Naaman's Wife and the Captive Maid."
Esther	Normand: "Esther Denouncing Haman."
Daniel	Rivière: "Daniel" (among the lions). Rivière: "Daniel's Answer to the King." Rochegrasse: "Madness of Nebuchadnezzar."
Mary	Hacker: "Annunciation." Bulleid: "Annunciation." Beatrice Parsons: "Annunciation." Machetti: "Annunciation." Dagnan-Bouveret: "Madonna of the Shop." Dagnan-Bouveret: "The Madonna with the Infant Jesus."
Nativity	Walther Firle: "Holy Night."
Magi	Van der Weyden: "Adoration of the Magi." Gentile da Fabriano: "Adoration of the Kings." Fellowes-Prynne: "The Desire of All Nations."
Flight	Girardet: "Flight into Egypt." Meurisse-Franchomme: "Concert of Angels." Pape: "Light in Egypt." Long: "Anno Domini."

Boy Christ	W. L. Taylor: "The Boy Christ." Dagnan-Bouveret: "The Christ Child." Breton: "The Divine Apprentice." Kowalski: "The Childhood of Jesus." Millais: "Christ in the House of His Parents." Hunt: "Finding of Christ in the Temple." Zimmermann: "Boy Jesus in the Temple."
Baptism	Verrocchio: "The Baptism of Christ." F. du Mond: "The Baptism of Christ."
Temptation	Cornicelius: "The Temptation of Christ."
Teaching	Copping: "The Well at Sychar."
Healing	Aubert: "Jesus Christ Healing the Sick." Hacker: "Christ and the Magdalene." Jacomb-Hood: "Raising of Jairus' Daughter." H. O. Tanner: "Raising of Lazarus." B. Constant: "Raising of Lazarus." Morelli: "Jesus of Galilee."
Parables	G. W. Joy: "The Merchantman and the Pearl of Great Price." Puvis de Chavannes: "The Prodigal Son."

Parables	J. M. Swan: "The Prodigal Son." Burnand: "The Great Supper." Evelyn Pyke-Nott: "Justified Rather than the Other."
Transfiguration Passion Week	Raphael: "The Transfiguration." Prell: "Judas Receiving the Silver." Da Vinci: "The Last Supper." F. M. Brown: "Washing the Disciples' Feet." Bacon: "Jesus Christ at Gethsemane." Hofmann: "Gethsemane." Munkacsy: "Christ Before Pilate." Ciseri: "Ecce Homo." B. Constant: "Arrest of Jesus." Told: "Peter's Denial." Harrach: "Peter's Denial." Dollman: "Judas Iscariot." B. Constant: "Crucifixion." Ender: "Holy Women at the Tomb." Girardet: "Walk to Emmaus." Girardet: "Supper at Emmaus." Küsthardt: "Peace Be Unto You." Hunt: "Light of the World." A. Abbey: "Jesus Stands at the Door."
John Baptist	Puvis de Chavannes: "Beheading John the Baptist."
Apostles	A. van der Werff: "Descent of the Holy Ghost." Millais: "St. Stephen."

Apostles	Raphael: "St. Peter's Deliverance from Prison."
	Michetti: "Conversion of Saul."
	Copping: "Paul on the Castle Stairs."
	J. Sant: "The Infant Timothy Unfolding the Scriptures."
	LeSueur: "St. Paul at Ephesus."
	Shields: "St. Paul at Rome."
	Long: "Diana or Christ."

NOTE.—Many of these story-pictures will be found more useful in the Junior age. They are listed here for convenience of reference. Always use the best picture available when telling a story to children, whether or not they can appreciate all its details, its symbolism, its poetry. Use as much of the picture as they can assimilate.

TEACHING MATERIAL

Imagery, its nature and sources.—Write out a complete description of some character in a story you have never seen pictured. This is a test for the sharpness of your imagery.

Enlarging one's imagery.—Make a list of twenty things with which you are tolerably familiar and which you can definitely image, but which actually you have never seen. How in each case did you come by these images?

The permanence of childhood imagery.—Make a short list of still vivid mental images created before you were five years old. How many of these are of book illustrations or other pictures?

How to select pictures for children.—From your own experience make a list of pictures suited to children

below nine years old. Mention some supposedly suitable ones that your experience has shown to be unsuitable. What is the objection to them?

The picture-story method.—Try out the suggestions and report how they work.

The child's use of a picture book.—Test a child who does not know how to read and see how fully he will tell a story by means of the illustrations.

After-effects.—Have pictures ever been to you more than a source of pleasant reveries?

People of the Bible in pictures.—Test a child with a series of pictures to see how many Bible characters he can identify. How much of the story of each picture can he give or how many of the details of the picture can he interpret? Report.

CHAPTER V

PICTURES FOR JUNIORS

One of the sure symptoms of the arrival of boyhood and girlhood, as distinct from childhood, is the waning of the fairy-story interest. This symptom is less pronounced with girls than with boys, but with both alike the "hardening" process is going on. The mind is less fluid, less suggestible. Contact with the world is teaching the difference between fact and fancy, and growing experience is demanding less fancy and more fact.

The passion for reality.—The childhood request, "Tell me a story," now becomes "Tell me a true story." When the status of the story as told is undefined, the question that caps the story usually is, "Was that a true story?" The demand, however, is less for a story that actually happened than for one that conceivably might have happened. The prince with the green feather in his hat who wakes the sleeping princess in the forest is no more acceptable than the mother bunnie who warns Cotton-tail not to go into Mr. McGregor's garden while she has gone to market. Both situations alike are now seen to be nonsense. It is more fun to own a real rabbit than to hear about Cotton-tail; more fun to have a hut in the woods and trap woodchucks than to hunt a princess in the imagination. The world has become a real world. There are truly men and women in it, boys and girls. There are real adventures to be dared, real fights to be won; and the hero of every story heard is the boy himself.

This growing passion for reality is reflected and, of course, developed by the day-school curriculum. The

story material becomes biographical and then historical, while for backgrounds there are no longer clouds and far-away forests but real places on the earth, and a map. Geography, as well as history, has arrived. The solid earth is beneath the feet, there are great mountains and a real ocean, there are lands beyond the sea with strange yet human people in them, and all these things call to the imagination with a resistless power. It is the world demanding to be known as well as the child demanding to know, for the child must become the man and must shape the world to its destiny.

The art interests of juniors.—At first sight this rising tide of realism might seem to sweep all art aside. In one sense it does, for probably there is no period in the individual's development when the usual art-picture has less appeal. Pictures that represent other people's states of mind are not real to boys and girls. Pictured loves and hates, joys and sorrows and soul-experiences in general are largely beyond the realm of appreciation because they are subjective realities.

On the other hand, the picture that expresses what the boy or girl conceives to be a reality has a strong attraction. Reality for the preadolescent is objective reality. A shipwreck is real, the place where Washington crossed the Delaware is real; Château-Thierry, Troy, Rome, Bunker Hill, the north pole are real. The art that concerns itself with such realities has an immediate appeal and is a most useful adjunct to the history book and the story of adventure. Such art, however, is hardly art at all. It is rather a pictorial substitute for art, yet its function is precisely that of the imaginative art we have recommended for children, namely, to enlarge the experience, to give a definite focus for the attention, and to create appropriate imagery for future use.

Realistic art in religious teaching.—Perhaps the one baneful thing about most of our past teaching of religion is the note of unreality in it. Somehow there grows up in the minds of our children the idea that Jesus and David are all of a piece with Perseus and Jack the Giant Killer, and that all of the adventures recorded in the Bible school leaflets took place not only "way off" but up in the sky. This impression lasts into adolescence and sometimes into maturity, and may be one potent reason why so much of our religious life occupies a water-tight compartment quite unconnected with the real business of living.

Jesus is not a myth, he was a man. If he was a man, he lived somewhere and at some time; he did things, he went to places, he talked and walked with men and women. Where did he live? What did he do? How did he look when he did it? and what did his companions look like? These are all legitimate questions in the mouths of boys and girls. The average teacher, through lack of knowledge, cannot answer these questions; the average religious picture does not answer them because of the ignorance of the artist or because of his preoccupation with other values than objective ones. But the questions can be answered correctly by two types of pictures, one of which at least we shall have to classify as art—the work of certain nineteenth-century artists like Tissot, Hunt, Siemiradski and others—and actual photographs.

Realistic artists.—*James Tissot.*[1] Perhaps chief among the realists who have painted biblical backgrounds is the French Tissot. The facts of his career can be found in any modern dictionary of art. The essential point,

[1] James Tissot: *The Life of Jesus Christ* (3 vols. The Werner Co., New York, 1903; 365 compositions).

however, is that he met with what might be termed a conversion in Paris in the year 1885 and resolved henceforth to devote his art to the service of Christ. He therefore went to Palestine, lived and painted there for ten years, and brought back a wonderful series of paintings. His purpose was to make Christ a living reality, to place him in his own country and show him against the background of the mountains of Judæa and the hills of Galilee. The religious purpose which actuated him and which to a certain extent shows in his pictures redeems the art from being commonplace; in fact, at times Tissot almost startles us by his appreciation of spiritual values.

But the chief worth of his pictures lies in their realism. From the wrinkled and twisted hills of the Judæan wilderness where John preached, to the Via Dolorosa and the rock of Calvary, he is presenting us with Palestine, pure and undefiled: the very contours of the land are there, the houses of stone, the rocky wheat-fields, the olive orchards, the many-colored men and women that singly and in groups thread its devious trails, and even the specific types of character that one meets to-day in the Holy Land. The Tissot pictures are almost a colored guidebook to Palestine, so comprehensively and so definitely has the artist selected his landscapes and his people. His work is therefore exceedingly valuable for purposes of instruction during the Junior age, for it certainly does give a touch of reality to the Bible stories and creates an imagery, which is, all things considered, the most satisfactory that has yet been created. The land may have changed somewhat since Bible times, and the customs a good deal, but at least no one would mistake his pictures for anything else than Palestine.

After his return to France Tissot was persuaded to illustrate the Old Testament in a similar way. This task

Sir Edw. J. Poynter: JOSEPH PRESENTS JACOB TO PHARAOH

PICTURE STUDY FOR CHAPTER V

Sir Edw. J. Poynter: JOSEPH PRESENTS JACOB TO PHARAOH

Ask the sharp eyes in your class to discover the following: six lions, four cartouches (ovals containing the king's name), two kinds of fan, a fish pond, a harp. From a library get a book that explains the Egyptian language—for example, *Dwellers on the Nile*, Budge; and the lists of kings' names in Baedeker's guidebook to Egypt—and see if the class can find the meanings of any of the characters used in the decoration.

The dramatic meeting of the old sheik and the young Pharaoh is staged in an open porch that fronts the courtyard of the palace. The screen wall that keeps out the curious eyes of the world is sculptured and painted to represent a hedge of lotus flowers, the buds and blossoms standing straight and tall in beautiful symmetry as the real ones do in the lake. The court is cooled by a pool of water, the marble edge of which appears behind Jacob's robe, and it is decorated and shaded by trees planted in pots. These are no doubt "almug" trees such as Solomon's navy brought from the ends of the earth.

The details of decoration are those that are everywhere found on Egyptian temples and tombs. See the great pillars, with their bands of sculpture. The designs were first engraved in the stone; then the whole was covered with a thin coating of stucco and brilliantly painted. On the pillar behind Pharaoh you can see the blossoming lotus on the lower band, the symbols of immortal life on the third, the king's name and titles on the upper. The Egyptians were fond of decoration and used color more lavishly than we do. The chair in which the king sits is decorated with the hawk-head of Horus, the sun god. The hawk, with outspread wings, appears on one of the fans also. The painter thus reminds us that Pharaoh is a representative and descendant of the sun-god. About the platform on which the throne rests, stalks a procession of lions, symbols of the majesty of the king; while at the corner is the double cartouche containing his names. The canopy over the king's head is supported by two delicate and prettily decorated posts, which may be seen just beyond Joseph.

Who is the center of interest? What kind of person is Pharaoh? Read the Bible story in Gen. 47. 1–10, and tell what question Pharaoh has just asked? What is Jacob replying? Why should Jacob take hold of Joseph's shoulder? Why should Jacob be bold enough to look the great Pharaoh in the eye? Why should Jacob have blessed Pharaoh, and not Pharaoh Jacob?

he began, using various sketches he had made while in Palestine, and before he died he had completed a large part of the Old Testament. Though for the personages he had to draw more upon his imagination than in the New Testament series, yet it is surprising to discover the amount of scholarship that went into the making of his historic backgrounds. His Egyptian scenes are particularly fine; evidently, he copied his types and his costumes from the monuments themselves. His pictures of the old Hebrew chiefs, of the Canaanites, and even of the antediluvians, are wonderfully vivid and serve to remind us that the Old Testament characters were still in the half-civilized stage.

William Holman Hunt.—Hunt was also a realist who visited Palestine four times and who made it a matter of conscience to paint what he saw. His output is small compared with Tissot's but exceedingly illuminating. In his "Triumph of the Innocents" the background is the hills not far from Gaza, the donkey is a portrait, the carpenter's tools on Joseph's back were bought by the painter in Bethlehem, Mary's dress was a Bethlehem woman's costume. So in his "Shadow of the Cross" the tools in the carpenter's shop were all painted from the object, and even the jewels of the Magi are decorated with motifs from Persepolis and Antioch.

There are many other artists of the nineteenth century whose backgrounds can be trusted. In some cases the painters went to Palestine, in others they studied photographs or in other ways known to antiquarians and scholars possessed themselves of the necessary information. Their pictures are therefore doubly valuable. Not only do they interpret for us the human and religious values of the incident they portray, but they put the incident back into its correct environment. One has

nothing to unlearn in such pictures, even though one visits Palestine. The following artists are substantially accurate in their backgrounds:

Antonio Ciseri,	Albert von Keller,
F. V. du Mond,	Edwin Long,
Eugene Girardet,	Elimar Piglhein,
Arthur Hacker,	Sir Edward Poynter,
Ferdinand von Harrach,	Hendrik Siemiradski,
William Hole,	W. L. Taylor.

It is hardly necessary to add that no painter previous to the nineteenth century or previous to the middle of the nineteenth century has given us this historically accurate background. The old masters used their fancy or painted contemporary landscapes indiscriminately for backgrounds, for their chief interest was in the personages of the painting or in the truth to be expressed. Their emotions and thoughts are the values which their pictures embody. Realism in this geographical and historical sense is the gift of the nineteenth century.

The use of photographs.—While photographs may not be regarded as works of art, it would be pedantic to omit some mention of them in this chapter. Photographs are an extremely valuable adjunct to teaching; but to be most completely valuable, photographs should be not merely looked at but studied. In preparation for teaching, a teacher should go over the various photographs with a magnifying glass in order to discover all the minute details that can possibly be of service in illustrating the story. Ideally the best method is to use not a photograph but a stereograph and, if possible, a stereograph that has been explained.[1]

The use of photographs in class is somewhat of a

[1] See the Underwood & Underwood series (send for catalogue, 417 Fifth Avenue, New York).

problem. If one could have a stereopticon, pictures could be made the object of study by the entire class and all could see pretty well; but if one has only a single small photograph or stereograph, it is impossible for more than three or four to get anything like an adequate view of it. But given either a picture on the screen or several photographs, a teacher would perhaps work out in detail something like this:[2]

Position 16. A Samaritan Woman at Jacob's Well

Do you see the mouth of the well? What is it made of? How wide is it? Does the stone look worn? How deep a well did you ever see? Was the water cold? Do you know how deep this one was? (About one hundred and twenty feet.) Is it as deep now? (About seventy-five now.) Why not? Do you suppose it is as narrow as this all the way down? (It is fifteen feet around, lower down.) What is that thing in the corner for? To whom does the jar belong? How does she carry it when empty? (On its side on her head.) How when full? Whose rope is this? Of what material is the bucket made? At what season of the year did Jesus come here? (John 4. 35.) Point to where he sat down. How far away was Sychar? Why do you think the woman came so far for water? Do you think she looked and dressed like the women you see there now? What impresses you about her costume? Point to where you think Jesus was when the disciples came back. When he pointed to the growing "harvest" in which direction did he point? Point that direction yourself.

Picture journeys.—One workable device with pictures is to have the pupils construct picture journeys or illustrate narratives or parables. Suppose the lesson is on

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[2] Abbreviated from William Byron Forbush: Illuminated Lessons in the Life of Jesus. Underwood and Underwood.

the baptism of Jesus and the members of the class are asked to write in their own words a brief story. Such a narrative may be illustrated by a little map of the Jordan valley with the traditional site of the baptism indicated in red ink, by a picture of the Jordan valley, or by a picture of the Jordan at the traditional place of baptism; and then by one or two pictures of the great artists, beginning perhaps with Giotto and ending with Tissot.

It would naturally be a considerable task to select these pictures and some pupils would be more successful at it than others. Old magazines like the National Geographic, old Sunday school quarterlies, old Bible story books the bindings of which are worn out or which are otherwise passé, or even the illustrated booklets of tourist companies will furnish material, while some of the picture companies mentioned in the Preface will sell reproductions of the old masters and in some cases actual views of Palestine. To save expense, the class may well unite in the construction of a narrative of the life of Christ or of some other biblical character, in which the picture gleanings of all will be combined.

The school equipment.—Every Bible school should invest enough money to give its teachers a working equipment of realistic pictures. Perhaps the most widely useful as well as the most expensive is a collection of good lantern slides. A set of one hundred well-chosen views is probably sufficient to cover the essential backgrounds of the stories usually taught in Bible school. Some particular teacher should be charged with the duty of mastering this collection, reading about it from all available sources, comparing pictures with printed descriptions, and so in a way becoming an authority on Palestinian backgrounds. Naturally, if such a one has visited Palestine, he is already in a position of power, but a fairly

accurate knowledge of Palestine can be obtained merely from reading, especially using such books as the following:

1. George Adam Smith: *Historical Geography of the Holy Land.* Probably the best and certainly the most delightful geography book ever written for adults.
2. George Adam Smith: *Jerusalem* (two volumes).
3. Ellsworth Huntington: *Palestine and Its Transformation.*
4. Laura Wild: *Geographic Backgrounds for Biblical Masterpieces.*
5. Elihu Grant: *Peasantry of Palestine.*
6. Masterman: *Studies in Galilee.*
7. Paton: *Jerusalem in Bible Times.*
8. *The Advance of the Egyptian Expeditionary Force,* 1917–18 (London, Official Record, 1919. 6 shillings.)

For list of pictures adapted to Junior grade stories, see under Chapter IV.

Teaching Material

The passion for reality.—According to your experience, at what age do boys generally lose interest in fairy stories? At what age do girls? Make a list of stories found most useful at ten years. What elements in these stories differentiate them from the stories of the primary age?

The art interests of juniors.—According to your experience, what pictures (by title) spontaneously interest boys and girls of twelve? What other pictures can be made interesting to them? Would fuller knowledge on your part enable you to use pictures more widely and effectively, or, in your judgment, should the picture method be omitted during this period? What exceptions to the statements made in this section would you take?

Realistic art in religious teaching.—If your Bible school gives a biblical play or a pageant during the year, use Tissot's pictures as a source book for costumes and properties. Look up and report on a complete costume for some type of person in Palestine, for example: a shepherd, a farmer, a village woman, a village chief, a city boy or girl, a priest, a high priest, a Roman soldier. Use Tissot for a basis and try to verify your findings by consulting other artists and various articles in the biblical encyclopædias. Elihu Grant's *Peasantry of Palestine* will be found useful.

The use of photographs.—Choose a fairly detailed photograph of some scene in Palestine. Inform yourself about it from all possible sources, then make up a series of questions and comments on it similar to Forbush's.

Picture journeys.—Try out with your class or by yourself a picture-journey or illustrated Bible narrative. What result?

The school equipment.—Report on the equipment of your Bible school for teaching biblical geography and backgrounds.

CHAPTER VI

THE HERO IN ART

It is understood by educators and by parents generally that the Junior age is the habit-forming age. It is supposed that habits are formed largely by the repetition of the desirable act. When the brain paths have been worn with sufficient distinctness and depth the correct mental and physical reaction will take place without any further attention. This expresses some of the truth about habit-formation, especially about the formation of physical habits. But when it comes to the formation of habits of thought, spiritual attitudes, temperaments, something besides the repetition of an act is necessary. An ideal must enter in. The youth must see and love certain desirable ends in life, certain good things, certain noble people. These supply a motive for the practice of the act or attitude, until ideal and habit both together become a part of character.

Training by hero-worship.—The most fruitful method of training a boy or girl in right thinking and right living is to utilize the so-called instinct of hero-worship—the "predilection for demonstrated greatness." When this instinct is analyzed it is seen to rest upon the inherent tendency to identify oneself with the chief person talked about or admired. If it is a story that is being told, the hero becomes hero by virtue of enlisting the sympathy of the listener to such an extent that the listener becomes in imagination the hero himself. As the story progresses the listener passes through all the phases of reflection and judgment

and feeling that the hero himself experiences. Does a difficulty present itself? The listener is puzzled in advance as the hero is about the proper method of procedure. Has an act been performed by some other character in the story? Instantly judgment is passed upon it and the response frequently comes out spontaneously from the listener, "That wasn't right." "He ought to be punished for that." "That is what I would have done."

Imagination and sympathy are here enlarging the child's experience. Having felt with the hero, passed through trials and conquered with the hero, the child knows how good it is to be that sort of person, for he has now experienced the beatitude in his own high heart. The memory of that story becomes thereafter a constant incentive to high living, and, as many persons could testify, has come to the rescue of the boy at critical points in his own experience. This, of course, is the great justification of story-telling and the great argument why stories should be well told, powerfully told, and worth being told.

The pictured hero.—Now just as the hearer by imagination and sympathy absorbs the personality of the recited hero, so the looker absorbs the pictured hero. There is this added advantage, however: with the story-picture the imagery produced is sharper than that which is aroused by the words of the story alone. It is therefore more easily recalled and more permanent. Moreover, with this sharpness and vividness there goes an enhanced feeling, provided only that when the story was originally presented the feeling values were called forth. It is therefore possible to teach morals, to inculcate virtues, and strengthen habits just as surely and effectively—perhaps more effectively—by pictures than

by the spoken word. Only the picture needs a skillful expositor as the story needs a skillful teller.

The range of pictures presented by art for exploitation in this field is enormous. It covers the whole area of mythology and of history, it includes scenes from the Old and New Testaments, from church history, and from literature. Wherever great men have acted nobly there is a theme for the artist, and wherever artists have drawn vividly there is material for the teacher.

The hero universal.—To be a hero one must embody certain virtues that are recognized and loved the world over. Because these virtues are broadly human they are found in all countries and in all religions. Gods may be heroes, in fact, they must be if the people who worship them are to find in them their ideals. For Carlyle, at least, Odin was the typical hero-god, one who called forth the admiration of men by his feats of strength. Horus was for the Egyptians a type of divine heroism and self-sacrifice, because he fought to avenge the death of his father Osiris, even losing an eye in the contest. Thenceforth the "Horus Eye," so frequently seen in Egyptian art, became one of the Egyptians' most sacred symbols. In the Hindu faith the god Siva stands for a similar ideal —he who drank the world poison in order that gods and men might live.

Semi-divine creatures of all mythologies have lived in men's imaginations through the ages because they were heroes. The Greek Prometheus is the favorite type of one who in his endeavor to help men defies Fate (Breton Rivière). Of this heroic principle—self-sacrificing toil for others—there are many embodiments in history, literature, and art. From the Greek, Heracles, Odysseus, and most of the chiefs of the Iliad at some moment of their career; from the Hindu, Arjuna who did the great

penance; from Buddhistic lore, the Buddha himself; from the Bible, Elijah and Paul; from the Middle Age, Roland, Arthur and many of his knights, and many a great and many a humble saint. A little research would extend the list indefinitely.

Other virtues besides self-sacrifice are a part of the composite we call hero. There must be loyalty to some person or cause or principle greater than oneself; there must be courage under all circumstances; patience under undeserved and unescapable suffering; self-conquest; the resisting of temptation; tenacity of purpose when the purpose is good; in general, a "strength in right causes" which, according to Professor Coe, is the essence of virtue itself.

To find illustrations of the incarnation of all these aspects of heroism would lead us far afield. Yet the task would be a fascinating one and would serve to show us how widespread is virtue, how lovable, how noble, and also how frequently the hero has been the inspiration of art. No more rewarding study could be undertaken with groups of preadolescent boys and girls than heroism as it has been depicted by the great artists of all countries through the centuries.

A hero from mythology.—To take a sample from the realm of mythology: Turner has a powerful picture in the National Gallery, London, called "Odysseus Deriding Polyphemus." One has to hunt for both characters in the picture, for Polyphemus is so big and vague that one can hardly distinguish him from the mountain and the cloud, while Odysseus is so small that were it not for the leading lines of the composition and for the fact that his mantle is flaming red he would be quite undiscovered on the lofty stern of his ship. But in these two figures lies a part of the message of the epic. Polyphemus

was huge and Odysseus was small. It had been a contest of bigness and brute force and savage inhospitality with littleness and sharpness of wit and devotion to companions. And now as the sun rises out of the sea, banishing the mists of the morning, arousing Zephyrus to fill the sails that the sailors are shaking out and tingeing with hope and courage the black night clouds that enshroud the ancient enemy, Odysseus sails out into a new day. The night is past, the danger is overcome, the enemy has been beaten and maimed; and the courage that did not shrink, the keen mind that did not fail in its resourcefulness, and the stout heart that did not lose its faith in itself or its divine Friend are here victorious. You can almost hear the defiant shout of Odysseus as he turns and shakes his fist against the angry giant. "Cyclops! If ever mortal man asks you the story of the ugly blinding of your eye, say that Odysseus, the sacker of cities, made you blind." The picture is a wonderful embodiment of the Greek ideal of intellect and courage and devotion to companions out of which sprang the immortal history of Hellas.

A heroine from church history.—Heroes may be found for all occasions. Is the question that of the Great Decision, when a boy or girl must take his stand for Christ or against him? Edwin Long has a picture to meet this crisis—"Christ or Diana"—a picture that makes a powerful appeal to a boy or girl. On the one side the great Arena and the officials that represent the majesty of Rome; on the other the beautiful Christian girl who is asked merely to sprinkle a little salt upon the altar as an act of worship. Her soldier lover whispers in her ear urging her to do this simple thing, while the roar of the wild beasts waiting to be unshackled adds its

argument of terror. It is a moment of indecision, as you can see by the face and eyes of the heroine. What would you do under these circumstances? What ought you to do? Will you love or despise the girl if she refuses to sprinkle the salt, and remains true to her Christian vows? . . . And here is my parallel case. What shall I do with this Man who is called Christ?

Heroes from mediæval legend.—There are scores of mediæval legends that appeal powerfully to youth and that have been nobly illustrated by the masters. In the Boston Public Library Edwin Abbey has presented the "Grail Legend" with wonderful beauty and vividness. There are the chief personages of that glorious cycle that has enriched the imagination of boyhood ever since King Arthur's day. There is the vigil of Galahad as he watches his armor at the crypt of the nunnery while the sisters hold their great candles in silence behind him. There is the trial of the Siege Perilous when, in the presence of the white-winged angel throng and all the knights of the Table Round, Merlin and the great king watch the youthful Galahad approach the seat of testing. There is that martial picture of all the knights of Arthur's table clad in full armor, each with his mystic standard on his lance, kneeling in the church while they consummate their vows to follow the Holy Grail. All the spirit of chivalry and romance is compressed in these masterful paintings; and whether the boyish ideal is Launcelot or Galahad or Arthur or Merlin, he can find here not only food for the imagination, but powerful stirrings of the spirit toward the knightly virtues which they embody:

> "To reverence the King as if he were
> Their conscience, and their conscience as their King,
> To break the heathen and uphold the Christ,
> To ride abroad redressing human wrongs,

To speak no slander, no, nor listen to it,
To honor his own word as if his God's,
To live sweet lives in purest chastity,
To love one maiden only, cleave to her
And worship her by years of noble deeds
Until they won her."

There is a beautiful picture by Brickdale that ought to appeal powerfully to Boy Scouts. It is the picture of "St. Christopher," a sort of glorified commentary on that article in the Scout Law "Do a good turn every day." Every boy knows the story of how Christopher vowed to serve the strongest man in all the world and was brought by progressive eliminations to serve at last the Christ by carrying pilgrims over the mountain stream that led to a shrine. One fearful night when Christopher was an old man came the call to carry a small lad over the raging torrent; and when the good man had brought his burden over after infinite pain and danger, and had "set the child down safely and gently, he looked upon him with astonishment and said, 'Who art thou, child, that hath placed me in such extreme peril? Had I carried the whole world on my shoulders, the burden had not been heavier!' And the child replied, 'Wonder not, Christopher, for thou hast not only borne the world, but Him who made the world, upon thy shoulders. Me wouldst thou serve in this thy work of charity: and behold I have accepted thy service.' Then the miraculous child vanished."

Even a boy can be led to appreciate the wonderful allegory of this picture, and the picture can glorify for him for many a day the humble deed of service cheerfully done for the sake of an ideal.

Heroines from history.—For a good many years teachers have played up heroes for boys, but they have done a good deal less to discover heroines for girls. Girls

are abject hero-worshipers; they worship with an intensity unknown to boys, and a "crush" is one of the normal phenomena of their adolescence. Not all girls will choose heroines wisely—as who does? It is our privilege, therefore, to ignore with them the heroines of the mirror, the puff, the dance, the screen, and even of the woman's club and the professor's chair, and to magnify the heroines of true and lofty attainment, women who have devoted great gifts to some absorbing task and left their stamp upon the world.

History furnishes many noble examples, from the Virgin Mary to Edith Cavell: great lovers and saints like Paula, Heloise, Saint Theresa; wonderful mothers like Monica, mother of Augustine; Blanche of Castile, mother of Saint Louis; Osburga, mother of Alfred the Great; Susanna, mother of the Wesléys; great rulers like the Empress Theodora and the Countess Matilda; angels of mercy like Florence Nightingale.

One of the heroines best suited to the religious needs of adolescent girls is Joan of Arc, for she represents complete surrender to the divine Voice that calls to service. Pictures are abundant. Bastien-Lepage has presented her most appealingly as she stands under the "fairy tree," her soul intent on the call that meant for her such self-surrender and such heroism. Maillart[1] has visualized for us the Voices as three beautiful angels. Wagrez[1] pictures them as presenting to the shrinking maid a vision of herself in full armor. Doyen[1] shows Joan kneeling to consecrate herself and her arms to the great cause. Ingres[1] shows her at the altar while her soldiers kneel behind her. Scherrer[1] gives her entry into Orleans. Lenepvue[1] shows a variety of incidents—the Voices, the storming of Orleans, the coronation at Rheims, the martyrdom.

[1] Photos, Braun et Cie., New York.

Lenepvue: THE VISION OF JOAN OF ARC
The Pantheon, Paris

PICTURE STUDY FOR CHAPTER VI

Lenepvue: THE VISION OF JOAN OF ARC. The Pantheon, Paris

Joan stands under the "faery tree" in front of her home in Domremy. What details suggest her early environment? What does the distaff indicate of her character? What does the dropped spindle show? What is she looking at? Why are not the other people in the picture aware of what is going on? The upper left-hand spirit in the tree has a palm branch. Why? The one on the right has her hands folded in prayer or adoration. Why? The angel whispering in Joan's ear points forward with one hand and presents with the other a sword so that Joan can easily grasp it. Write out what the angel is saying. Read the account of this incident in Mark Twain: *Personal Recollections of Joan of Arc*, Chapters II and VI. (Not a humorous work.) Harper, 1898.

Was Joan really called of heaven? From the modern psychological viewpoint, how would you explain her "voices"? Are the mediæval and modern explanations antagonistic? Explain in both the religious and scientific way the call of Abraham, of Moses, of Isaiah, of Jesus at his baptism, Paul, Augustine, Saint Francis, John Bunyan, or the painter Tissot. Just what is "being called"? Were you ever "called"? Did anyone ever do a great work for humanity without being called? May one be called and yet fail to do a great work?

What constitutes the real greatness of Joan? Is this form of greatness beyond your reach? If you were convinced that all of your noble impulses were sent direct from heaven, what would be the consequences in your acts and character? Are they so sent?

Even though the military ideal is as foreign to a modern girl as it was to Joan, the religious ideal that was the inspiration of her militancy is precisely what the twentieth century needs. The story of her call and surrender to the divine will, identical in essence with the call of Moses, Isaiah, Jesus and Paul, is to-day as powerful to shape the life of American girlhood as it ever was and still is in France.

Further suggestions.—Many of the pictures listed below do not rise above the level of illustrations. Yet they strengthen the appeal of the story—help in the visualization and add to the emotional reaction. The following books will give references to further material in their respective fields:

Julia Addison: *Classic Myths in Art* (Page. 1910. Illus.)

Clara E. Clement: *Heroines of the Bible in Art.* (Page. 1900. Illus.)

Noble and Coomaraswamy: *Myths of the Hindus and Buddhists* (1914):

"The god Siva Drinking the World Poison," pp. 314–316.

"Arjuna's Penance," p. 166; also V. A. Smith: *History of Fine Arts in India and Ceylon,* pp. 220–221.

"Yudhishthira and His Dog," pp. 210–216.

"Death of Bhisma," pp. 191–196.

"Hanuman the Monkey-God," pp. 21–22, 64, 72, 78.

"Buddha Attaining Enlightenment," frontispiece.

"Buddha as Mendicant," p. 276.

"Rama and Sita," hero and heroine of the East Indian Epic, the *Ramayana.* These characters still mold the ideals of Indian boys and girls. For a condensed account, see pp. 23–117. For pictures, see pp. 122, 128, 166, 188, 212, 220; also E. O. Martin: *The Gods of India* (1914), pp. 118–129.

King Arthur and his Round Table:

Edwin Abbey: *The Quest of the Holy Grail.* Boston Public Library.

Illustrated editions. [1]*Le Morte D'Arthur*, by Sir Thomas Malory (4 vols.). The Medici Society, London. 1901. Fine colored plates by W. Russell Flint (very expensive).

Text and illustrations in black and white by Howard Pyle (Scribners):

"King Arthur and his Knights."

"Champions of the Round Table."

"Sir Launcelot and his Companions."

"The Grail and the Passing of Arthur."

Henry Gilbert: *King Arthur's Knights.* Illustrated by Walter Crane (Stokes, 1917).

Sidney Lanier: *The Boys' King Arthur.* [1]Illustrated by N. C. Wyeth (Scribners, 1919).

John Bunyan: *Pilgrim's Progress.* Illustrated by the Rhead Bros. (The Century Co., 1898).

Robin Hood. [1]Illustrated by N. C. Wyeth (McKay, 1917).

Peggy Webling: *Saints and Their Stories.* Illustrated by Gayley Robinson (Stokes, 1920).

Nathaniel Hawthorne: *Wonder Book.* Illustrated by Maxfield Parrish (Duffield, 1919).

William Hole: *Life of Jesus of Nazareth.* 80 Pictures (Eyre and Spottiswoode, London, 1912). Descriptive prefaces by Archdeacon Wm. Sinclair and Professor George Adam Smith.

Watts: Sir Galahad (Eton College Chapel).

Puvis de Chavannes: *History of Ste. Genivieve* (Pantheon, Paris).

Brozik: *The Condemnation of John Huss.*

[1] Especially fine.

Teaching Material

Training by hero-worship.—What heroes or heroines did you have as a child? In what ways did they influence your thinking or your conduct? List the heroes of the boys and girls with whom you have to do.

The pictured hero.—Did you ever find any of your heroes represented in art? Take the list of heroes assembled under the previous section and discover by any means at your command which of them have been adequately presented by artists.

The hero universal.—Add to your list of hero-stories a new series—say from India—and study any illustrations you can find, with a view to teaching by means of them. Try out the story at your first opportunity, and report. Did you discover new virtues, or a new setting for old ones?

A hero from mythology.—Find illustrations of your favorite mythological hero and work out a story based thereon.

A heroine from church history.—Do the same with a striking heroine from church history.

Heroes from mediæval legend.—Do the same with a hero from mediæval legend.

Heroines from history.—Do the same with a heroine from history.

Further suggestions.—Find out what history your young people are studying in school; look up any historical paintings that embody events in that history; in an "evening at home" have a session in which the artist may vivify the past for this group. Report on the result.

CHAPTER VII

ART AND THE ADOLESCENT: THE INTELLECT

THERE are many reasons why art should make a strong appeal to the adolescent. During these momentous years there is greater sensitivity and power to grasp the details of a picture; a marked increase of capacity to discover meanings—to feel; and a particular responsiveness to spiritual suggestion. Yet in spite of their new capacity to appreciate, it is unusual to find young people who are really interested in pictures. The cause lies in an almost entire lack of guidance. Nobody has taken it upon himself to tell young people what to look for in a picture; or, rather, the books on art interpretation make less of the message of the artist and more of his technique—his mannerisms in expression. The next two chapters will show what aspects of religious art may be made intelligible and helpful to adolescents.

The dawning of adolescence.—Adolescence dawns much as the day dawns, slowly, almost imperceptibly, until at last with a rush up comes the sun. The instincts which come to the surface in adolescence have existed all along in embryo and some of them have been manifesting themselves with increasing force during the few years preceding the great change. But there is from thirteen to sixteen a decided transformation which all teachers and parents recognize.

The books of psychology and pedagogy are full of it. In briefest form one may say that in this period all of the instincts ripen to completeness. The associative ap-

paratus in the brain and nervous centers now comes to full working capacity, and the reasoning faculties assert themselves with new power. These biologic changes are the signal for an intellectual renaissance. The mind is ready for the world and the mind proceeds to discover the world. And it discovers not only the external world as revealed by science but the inner world as revealed by philosophy and religion.

Previous to this neither one has existed in the way of personal appreciation and grasp. The external world was what you saw every day, the internal world was what you felt. But now the external world becomes vastly larger and is perceived to be highly organized, to be, in fact, an organism, the nature of which it is the business of science to find out and to manipulate for human ends, while the inner world suddenly opens up to the personal consciousness with an intimacy and a meaning of which the mind and heart of childhood never even faintly dreamed. Adolescence is a great voyage of discovery, a great adventure.

The interest in belief.—Childhood is not much concerned about beliefs. Many things are believed because people relate them, especially because parents relate them. The apparatus is not yet developed nor has experience sufficiently accumulated to weigh evidence and to decide what is worthy of belief and what is not. But with adolescence comes this new power and this new instinct, the instinct to weigh, to accept, to reject. Especially is this true in matters of the spirit. Coincident with the personalizing of religion is the tendency to investigate religion and almost invariably the investigation takes at first the form of rejection. "I do not believe it" is the usual way of announcing the fact that the subject is being thought about.

This is a perfectly healthy process and should be recognized as such by all teachers. Disbelief is a challenge to both teacher and pupil. To the pupil it is a challenge to prove his disbelief on grounds that an adult will accept. To the teacher it is a challenge to lead the youth into right belief, perhaps through the expedient of temporarily accepting negation and letting the youth see how it will work out in theory and in practice. But however the situation is dealt with, the fact remains that the youth is under the necessity of establishing intellectual concepts in the field of ethics and religion. His intellectual salvation depends upon it. Some day he will be a man. He must know what he believes and be able to give a reason for the faith that is in him.

Art is a most admirable instrument for teaching religious truth. It is an instrument that has been used in the past by the church for the purpose of helping people to arrive at definite beliefs. It is not so used to-day, but it should be restored to its teaching function.

The historic use of art as religious propaganda.—It is interesting to follow the course of dogmatic art through the Christian centuries. In the catacombs and other early Christian structures, art-forms were used largely to identify persons as Christians. On the coffins and grave stones were placed the mystic signs which the brethren could interpret but which were meaningless to others (see Chapter III, following page 39). On the walls of churches there blazed in later Byzantine times the symbols of orthodoxy. These forms of art are still useful as subjects of discussion. Does the mystic fish—the I-Ch-Th-U-S—still mean for us that Jesus Christ is God's Son, our Saviour? Does the vine with its branches and fruit stand for a vital religious experience? In what sense is Christ the Alpha and the Omega? Do three intertwined circles

express anything vital in modern religious thought? Has the Lamb lost significance for the twentieth century or is there still truth in the sacrificial aspect of salvation? The ancient symbols may certainly become points of departure for a theological discussion of real import.

There are other mediæval expressions of creed which may well be examined by the inquiring mind. Why should there be such a continual exaltation of the Virgin Mary in religious art? Is she indeed the queen of heaven, as most artists have pictured her? Has she intercessory powers with Jesus which are greater than our own? What instinct in the human heart does she satisfy that no one else can? Is the mediæval conception of the imminence of death a harmful one, and therefore should such pictures as those in the Campo Santo at Pisa and the various "Triumphs of Death" by mediæval artists be exhibited to-day, or can they be justified? Such ideas evidently had a value for the mediæval man, and such questions can be answered only by the weighing of spiritual values. If adolescents love to discuss, here is a field.

Then there is the historic rivalry between the Franciscans and the Dominicans, reflected in the art of the Middle Ages. Take, for example, the Church of Saint Francis at Assisi with its decorations by Orcagna, Giotto, and others. Is the conception of the Christian life there presented a true and valid one, with its emphasis on living the life rather than knowing the doctrine? Or, turning to the Spanish Chapel in the Church of Santa Maria Novella at Florence, shall we agree that the descent of the Holy Spirit as there pictured eventuated in doctrine on the one hand and the organization of the church on the other; that Saint Thomas Aquinas is the apex of Christian learning, and that the seven sciences of the

Trivium and Quadrivium are the true materials of religious education, or that the church is upheld by the militancy of the Dominicans while heaven is peopled with converts from heresy and irreligion chiefly by their preaching?

We must recall too that art was summoned to serve the church at the period of its greatest degradation; when humanist Popes like Sixtus IV, Innocent VIII, Alexander IV, Julius II and Paul III were heathen at heart, as were most of their cardinals and the high officials of the hierarchy, yet sought to retain their hold upon the imagination and the loyalty of the people by their munificent public works, by chapels like the Sistine and churches like Saint Peter's, by the splendors of the Borgia apartments and the Stanze of Raphael in the Vatican.

And when finally the great schism came and northern Europe passed out from under the Pope's dominion to establish the Protestant faith, when the church in her desperation sought for some means of winning back or holding the affection of the common people, she again turned to art and in the Jesuit Counter-Reformation prescribed the dogmas art should present while she deliberately appealed to the sympathy and the sentimentality of mankind, even in melodramatic fashion, through the paintings of the Spanish Ribera, Zurbaran, and Murillo, the Italian Carlo Dolce and Guido Reni, and the Flemish Rubens.

Teaching methods.—All these products of art are still valuable as teaching material, *but the teacher must, of course, know how to use the material.* The picture must first of all be understood, its purpose and meaning must be uncovered and made plain, and then when the particular dogma is recognized there properly follows the

Unknown: The Church Militant and Triumphant
Spanish Chapel, Santa Maria Novella, Florence

PICTURE STUDY FOR CHAPTER VII

Unknown: THE CHURCH MILITANT AND TRIUMPHANT

Spanish Chapel, Church of Santa Maria Novella, Florence

If possible, get a large photograph of this picture in order to see the details. The picture contains two sections: the upper, heaven; the lower, the earth.

Heaven: At the top, Christ is enthroned in a rainbow and against the sun. He holds a book and keys. What do these signify? Below his feet is a lamb on an altar, on either side of which are the emblems of the four evangelists (angel, lion, ox, eagle). On both sides of Christ are groups of angels. The Virgin Mary is standing in the group on Christ's right hand.

Below this upper heaven, on the left, is the heaven of the saved, the entrance to which is an arch. Within one recognizes various types of people, nuns, monks, martyrs and Old Testament worthies. At the door stands Saint Peter with his keys, assisted by two shining ones. Saved souls are going in. They are, however, very diminutive, to illustrate the Scripture, "Except ye become as little children, etc."

Earth: The right central portions and all the lower register picture the earth. In front of Heaven's gate a Dominican monk is preaching and turning sinners from the paths of worldly pleasure. The pleasures are suggested by the boys who are climbing trees for their fruit, by the four large figures to the right holding a musical instrument, a falcon and an ape, and by the row of small dancing figures below. In the bottom row other monks, including Saint Dominic himself, are preaching and teaching, with such good effect that some of the listeners kneel in penitence while one of them tears up his heretical book. The animals that jump about in the lower margin are sheep, wolves springing upon them, and black and white dogs attacking the wolves. These last are *Domini canes* (Dominicans) "dogs of the Lord" whose special business it is to guard the sheep of the flock from heresy (Acts 20. 29). A group of rescued lambs may be seen lying at the feet of the Pope.

The lower left half of the space is filled with a picture of the Cathedral of Florence, supporting which are various spiritual and temporal rulers: the Pope with cardinal and bishop and the lower ranks of the hierarchy and the church on the left; the emperor with king and baron and the ranks of the laity—chiefly poets and artists—on the right.

Consider the several items of teaching in this picture. What other "dogs of the Lord" are there besides Dominicans? Is the salvation the monks are preaching a salvation of the head or of the heart? Are the worldly pleasures here depicted sinful? What is really meant by "Except ye become as little children"? The nearness of the saved group to the cathedral would indicate some connection in the painter's thought. Is it true that to be in the church is the same as being saved? Is it true that the church owes its support chiefly to ecclesiastics, rulers, and monks? Has it ever been true? Write out a complete translation of this picture—for example, "Christ, who is the lamb slain from the foundation of the world, whose incarnation and atonement are related in the four Gospels, now has ascended into his glory in heaven, where he receives the homage of angels and men. He offers to all salvation through the Word," etc. How much of this statement of belief is true for you?

discussion of the truth or value of the dogma. The discussion brings out all kinds of ideas, some crude and some true.

Such discussion is exceedingly valuable as a classroom method. But the discussion should lead somewhere, and it is the teacher's function gradually to eliminate the half-truths and errors, if he is capable of doing so, and to bring the class at last to full truth as we moderns see it. This process of thinking one's way through a mediæval or Renaissance conception to a modern one wonderfully clarifies a person's ideas and leads not only to an understanding of truth but to an appreciation of the long processes by which the human mind has reached the truth.

It will be found incidentally that there is a great deal of dogmatic material in Christian art. Almost everything that has been dogmatized about has been painted, from the triune nature of the Deity down to the most recent decisions of the church councils—the immaculate conception of the Virgin Mary and the infallibility of the Pope. But the emphasis, of course, had been put, through the ages, on the main articles of the Christian creed, on the incarnation and the atonement. Previous to the Reformation it would seem as if fully seventy-five per cent of all the paintings of Christendom exclusive of virgins and holy families is devoted to some aspect or other of these two primal doctrines.

The Apostles' Creed interpreted by the masters.—For the purpose of opening up this general field it seems best to include in this chapter a list of pictures that are quite worthy of use in the discussion of doctrine. Naturally, there are many more pictures available. Only those in which the meaning is fairly clear have been suggested.

I. "I believe in God, the Father almighty, Maker of heaven and earth."

Expressive of fatherly function:

Michelangelo (Sistine ceiling): "The Creation of Adam," "The Creation of Eve."

Emphasizing the creative function:

Michelangelo (Sistine ceiling): "Creation of the Sun," "Creation of the Moon."

II. "and in Jesus Christ, his only Son, Our Lord."

Expressing his coordination with the Father:

H. Van Eyck: "Adoration of the Lamb," central upper panel.

Expressing his saving work:

H. Van Eyck: "Adoration of the Lamb," main picture.

a. "Who was conceived by the Holy Ghost."

Emphasizing the miraculous side of the event:

Fra Angelico: "The Annunciation" (San Marco).
Fra Filippo Lippi: "The Annunciation."
Crivelli: "The Annunciation."
Murillo: "Immaculate Conception."

Emphasizing the human-spiritual side:

Rossetti: "Ecce Ancilla Domini."
Hacker: "The Annunciation."

b. "Born of the Virgin Mary."

Emphasizing the dogmatic side, that is, the incarnation of the second Person of the Trinity:

Van Der Goes: "Adoration of the Shepherds."
Ghirlandaio: "Nativity."
Van der Weyden: "Adoration of the Wise Men" (Munich).

Emphasizing the human side:

Von Uhde: "Nativity" (Berlin National Gallery).
Merson: "The Arrival at Bethlehem."
Le Rolle: "Adoration of the Shepherds."

Emphasizing the mystical and allegorical element:

Burne-Jones: "The Nativity" (Birmingham Church Window).
Burne-Jones: "The Star of Bethlehem."
Edwin Long: "Anno Domini."
Merson: "Repose in Egypt."
Pape: "Light in Egypt."
Millais: "Christ in the House of His Parents."

Portraying the pomp and pageantry of the Renaissance:

Gentile da Fabriano: "Adoration of the Kings."

c. "Suffered under Pontius Pilate."

Ciseri: "Ecce Homo."
Dürer: Little Passion Series.
Munkacsy: "Christ Before Pilate."
Schongauer: "Christ Before Pilate."
Guido Reni: "Ecce Homo."
Aertszen: "Journey to Calvary" (Berlin Gallery).
Beraud: "Journey to Calvary" (Paris Salon, 1894).
Max: "Veronica's Handkerchief."
Thiersch: "Road to Calvary."
Tiepolo: "Journey to Calvary."
Tintoretto: "Journey to Calvary" (S. Rocco).

d. "Was crucified."

Fra Angelico: "The Crucifixion" (San Marco).
Bulleid: "The Crucifixion."
Burne-Jones: "Crucifixion" (Window at Birmingham).

Carrière: "Christ on the Cross."
Rubens: "The Crucifixion" (Antwerp Museum).
Piglhein: "Moritur in Deo."

e. "dead and buried."
Rubens: "Descent from the Cross."
Van der Weyden: "Descent from the Cross" (Prado).
Titian: "The Pieta" (Academy, Venice).
Ciseri: "The Entombment" (Locarno).
Piglhein: "The Entombment" (Munich)
Giotto: "The Pieta" (Arena Chapel).

f. "He descended into Hell."
Fra Angelico: "Descent into Limbo."
Skovgaard: "Descent into Limbo" (Zeitschrift fur bildener Kunst. 19:149).

g. "On the third day he arose again from the dead."
Unknown: "The Resurrection" (Spanish Chapel, Florence).
Ender: "Holy Women at the Tomb" (Molde).
Giotto: "Resurrection" (Arena Chapel).
Dürer: Greater and lesser Passion series.

h. "He ascended into heaven and sitteth at the right hand of God the Father Almighty."
Von Uhde: "Ascension."
Dürer: "Adoration of the Trinity" (Vienna).
Luca della Robbia (relief): "Ascension" (Cathedral, Florence).

i. "From thence he shall come to judge the quick and the dead."
Fra Angelico: "Last Judgment" (San Marco, Florence),

Unknown: "Last Judgment" (Campo Santo, Pisa).
Michelangelo: "Last Judgment" (Sistine Chapel, Rome).

III. "I believe in the Holy Ghost."
Sargent, J. S.: "The Trinity" (Boston Public Library).
Van der Werff: "Descent of the Spirit at Pentecost."

IV. "The holy Catholic Church."
Mosaic: Tribune Arch and Apse, S. Maria in Trastevere, Rome.
Unknown: The Church Militant (Fresco, Spanish chapel, Florence).

V. "The communion of saints."
Hofmann: "The Omnipresence of Christ."

VI. "The forgiveness of sins."
Burne-Jones: The Tree of Life (mosaic, American Church, Rome).
Justus of Ghent: "Last Supper."

VII. "The resurrection of the body and the life everlasting."
See any "Last Judgment."

Teaching Material

The dawning of adolescence.—Test the various statements here made with data from your own experience and observation. At what age did a given boy or girl show pleasure in mathematics, physics, politics, philosophy, debating, societies, dress, the opposite sex?

The interest in belief.—At what age did you have

your first religious doubts? Did you undergo a period of revolt, and at what age? Did you ever write out a creed for yourself, and at what age? What religious topics interested you most between the ages of sixteen and twenty? Were these relatively unimportant or fundamental topics?

The historic use of art as religious propaganda.—Make a list of the Christian symbols in and on your church. Do any of these express ideas that you hold? Are any of them at variance with your beliefs? See further directions under The Apostles' Creed.

Teaching methods.—Select some picture from the list in this chapter, and on some Sunday when it is appropriate to the theme of the lesson, try it out with a full class discussion. Does the picture serve as a better point of departure than a mere statement would? Do the details of the picture challenge attention and discussion? Does the picture on the whole represent the doctrine in the form we to-day hold?

The Apostles' Creed interpreted by the masters.—From the list of pictures given in this section, and any others (see list in Bailey: *Art Studies in the Life of Christ*, pp. 23–36), select the one that best illustrates each article of the Creed. Are there other articles in your creed not found in the Apostles' Creed? Find an embodiment of these articles in art.

Secure enough copies of the Sargent paintings[1] in the Boston Public Library to supply your class, and discuss to what extent, if any, Sargent has misrepresented the facts of the Hebrew and the Christian religions.

[1] J. S. Sargent: *Judaism and Christianity*. Reproduced poorly in the *Handbook* of the Boston Public Library, 35c.

CHAPTER VIII

ART AND THE ADOLESCENT: THE EMOTIONS

It is not enough that an adolescent formulate his religious beliefs. Indeed, they are not his beliefs at all if he merely formulate them. Ideas become beliefs when they have entered into the organized mental life, have become emotionalized and have begun to operate through the will. The artist has found a means by which an idea may thus be invested with warmth and power. He incarnates the idea in a person and makes it beautiful. Then the heart of youth leaps toward it and appropriates it—provided only someone brings the youth and the masterpiece together.

The emotional intensity of adolescence.—One of the outstanding characteristics of the adolescent period is emotional intensity. With the acquisition of full physical power comes the revelation of strong moods. Words, ideas, situations, arouse reverberations within, open vistas of feeling that seem to lead the soul out into large spaces and into the presence of ineffable glories and terrors. A new eye for beauty develops. Landscapes which were unnoticed in childhood now become significant, filled with wonder. The old pastures where the boy went berrying or drove the cows, in earlier days valued simply for their use, now are seen to be wonderful places. There are morning shadows, noonday silences, deep glens of coolness under the pines and hemlocks, strange rustling of mystic messages in the leaves of the oak. It is not that these

things never existed before, but they were never perceived before. The individual has developed a new apparatus for the detection and absorption of the world of emotion.

It is, of course, a truism that the conversion period falls within the adolescent age, the period when God is seen to demand personal allegiance and when there is a definite choice to be made between a life of righteousness and a life of sin. Or, if one has been brought up by the newer and better school, so that conversion is hardly an appropriate term, there is still seen to be the need of commitment to the Christian ideal. That commitment is not only an intellectual but an emotional one, the consent of the whole being to the demands of the universe. The great compelling forces of this period in the religious realm are not intellectual but emotional.

Art the interpreter of emotion.—Now it happens that art is the visible expression of emotion and that great art embodies an ideal. Art is therefore a uniquely fitting medium to guide and ennoble the emotions of youth. It is the emotional intensity of art that captures people. If a picture does not make itself felt at once, the average person will pass it by. But when once the individual is arrested by the emotional dynamic of the masterpiece, he pauses and reads its fuller message. To emotion he adds thought and thought leads him back again to a higher and truer emotion.

Art as an aid to worship.—Perception of this psychological and spiritual truth doubtless led the early church to adorn its places of worship with all the beauty-devices known to the age. In fact, so strongly was the faith in these objects rooted in experience that for one hundred and sixteen years, during the iconoclastic

Hacker: THE ANNUNCIATION
Tate Gallery, London

PICTURE STUDY FOR CHAPTER VIII

Hacker: The Annunciation

A large part of the impression the original of this picture makes is lost in the half-tone. If one could only see the color! the ethereal blue of the angel's robe, the copper glow of the water pitcher, the dainty green of the grass, the radiance of the early spring irises, the strength of the Syrian sunlight flooding the white house walls till they gleam through the very body of the angel, and throwing a sheen upon the spotless and diaphanous robes of the Virgin. The color arrests one even in a gallery of preeminent color. But having been arrested, one finds shortly a deeper source of emotion, first in the intensity of the angel, who seems suddenly to have whirled down upon this daydreamer, then in the wondrous mystic shadows in Mary's eyes, shadows that veil her thought while they reveal her emotion. You begin to love this sweet girl, so young, so pure, standing here in the midst of her task like one of the lilies in the garden. And then you realize that the straight clear stalk of lily the angel is holding beside her is nothing but a translation of your feeling about her. She is just that, though she knows it not, an opening flower with a heart of gold. What could man or God want more in a girl of sixteen?

controversy of the eighth and ninth centuries, men defended with their lives the right to make and use sacred images.

Hence in the churches of the Eastern rite one finds to-day a multiplicity of icons, pictures of varying merit, yet all of them embellished with whatever would tend to call forth from the breast of the worshiper wonder and admiration, joy and worship. In the churches of the Western rite every altar has its altarpiece, the purpose of which is to fix the attention upon the person or the truth or the incident which the artist has memorialized and by color and form to dramatize and emotionalize the same.

Our Protestant churches have unfortunately broken with all this. Fear of idolatry on the part of our ancestors led them to reject beauty from the house of the Lord. But to-day the call is clear to reintroduce art if for no other reason than to elevate and purify and discipline the emotions. One has only to sit for half an hour in the room in Dresden devoted to Raphael's "Sistine Madonna" in order to prove the truth just stated. Every visitor is hushed as he enters. The beauty and the mystery of the mother's face, the prophetic prescience on the face of the child, the suggestion of a sublime mystery to which the mother has surrendered herself but which she cannot wholly comprehend, somehow catch and fascinate the spirit and lead it unwittingly to the very threshold of the house of prayer.

Art in the house of worship.—The children of this world are wiser in their day and generation than the children of light. In every theatrical performance the emotional effects are calculated to a nicety. The appeal of costume, the enthrallment of color, the witch-

ery of light and darkness are all counted upon to key the soul of the beholder to precisely that pitch of emotion which will enable it to perceive and receive the message of the actor, be the message good or bad. That is why the theater has such a tremendous appeal, why thousands go every night to see a play where dozens go to listen to the gospel. As the small boy said to his pietistic mother after his first experience at the theater, "Oh mother, if you'd only go to the theater once you'd never go to prayer meeting again as long as you live!"

We must abandon our whitewashed walls, our stenciled frescos, our plain meetinghouse windows, the simplicity that passed with our ancestors for godliness, and revert again, at least in some measure, to those concomitants of worship that so enthralled Milton, "The long drawn aisle and fretted vault," "the storied windows richly dight, Casting a dim religious light." In such a church there is room for no mood except the mood of worship. The frivolities and thoughtlessness of life will be left outside.

> "Far off the noises of the world retreat;
> The loud vociferations of the street
> Become an indistinguishable roar.
> So as I enter here from day to day,
> And leave my burden at this minster gate,
> The tumult of the world disconsolate
> To inarticulate murmurs dies away
> While the eternal ages watch and wait."

The cultivation of sympathy.—Sympathy usually carries with it the wrong connotation. We limit its use almost exclusively to the expression of a fellow feeling for one who is in sorrow. As a matter of fact

the word really means the act of sharing with another any emotion. This power it is worth our while to cultivate because it is the key of social understanding. It leads to all the virtues that are necessary for our highest usefulness in a world made up of people.

Art gives us an opportunity for self discipline in this regard, also. We may practice feeling our way into the meaning of a picture—which implies the meaning of the human situation—and so discipline ourselves for the understanding of situations in concrete life. Practice with a given picture. As you regard intently any figure on the canvas there is aroused in you almost automatically the emotion which that person exhibits. You unconsciously imagine yourself in his situation, with his pose and facial expression, and by a well-known law of psychology the appropriate feeling will come; in a flash you will understand what the artist means.

Experiment with Keller's picture, "Raising of the Daughter of Jairus." Put yourself in Jairus's place and feel the anxiety, the reverence, and the awe with which he regards this act. Assume the position of the woman at the foot of the bier and feel her hopeless grief. Look out of the eyes of any of the hired mourners and feel the uncanny fascination of seeing a corpse come to life. Be the sweet maiden and feel yourself faltering back mysteriously to life out of the land of a fading dream. Be Jesus, and realize with him the serene confidence of one who is doing the Father's will, and the joy of loving and helping people.

Pictures are addressed primarily to the emotions. Learn, then, to understand them emotionally.

Emotional aspects of symbolism.—It has been said in the previous chapter that symbols are distinctively

intellectual in character. Yet they are not exclusively intellectual but may have at times an emotional content, depending on the experience which the individual worshiper brings to them. One may pass the flag of his country a hundred times on the street and it will arouse no particular emotion, but let him catch sight of it in a foreign land, particularly in some time of storm and stress, or let him realize as he carries the little symbol in his hand that his life depends upon his identification for the moment with that emblem of his country's dignity and power; then he will understand how a mere piece of bunting may be surcharged with a tremendous emotional voltage.

So it is with these heart symbols which have become conventional decorations in our church buildings. They stand upon the walls and in the windows, meaningless for the most part because no one attends to them. But there comes a time when a worshiper enters, bearing in his heart some great experience whether of sadness or of exaltation, and he suddenly catches sight of this commonplace design, the Lamb slain from the foundation of the world, the cross of Calvary, the anchor "sure and steadfast," and he suddenly realizes that that symbol was placed there for him and for this moment, that it sums up all that his unique experience really means and links his individual life with the life and purpose of God himself. Henceforth that moment is transfigured in memory, for it has opened to the soul a new and deeper revelation of the meaning of the universe.

Proper art environment.—While the adolescent may have these various types of emotional experience, he is usually unwilling to talk about them. We cannot make the emotional values of art the subject of dis-

cussion except to a limited extent, but we may place before our young people the noblest examples we can find of emotionalized art in the hope that some day as the youth ripens to his full capacities the masterpieces may catch him and reveal to him his own deeper self.

This is why we ought to scrutinize with such care the pictures that hang on the walls of our homes, our churches, and church schoolrooms, why the portrait of the beloved pastor that may be valuable for his own generation but meaningless for the next should give place to those works of permanent beauty that have proved their power to enrich and refine life for many generations. That is why modern artists in general should give place to the old masters, why the story picture should yield to the picture that interprets a mood or reveals a soul in action at some supreme moment. Place on the walls pictures of spiritual intensity that present aspects of eternal truth, that stimulate the imagination and so induce our young people to build within their own souls that supreme work of the imagination, the Christian ideal.

The artist as poet.—In nineteenth-century pictures we are apt to find a subtle symbolism in which objects suggest memories and feelings so vague that at first we are not quite sure that the artist intended them, yet finally we come to feel that these emotions and memories are the real picture. A good illustration of this poetic suggestiveness is Merson's "Repose in Egypt." The Bible does not say that Mary and Jesus ever rested in the arms of the sphinx; we are at once, then, in the realm of fancy. This is immemorial Egypt, the land of mystery—for there are the river, the desert, the sky and the sphinx; yet it is not Egypt—for the

sphinx is not that of Kephren, neither is the landscape that of the Kephren's sphinx. Why is the night air so still? Why is the questioning face of the sphinx upturned to the moon in mute appeal? Why the broken beard and the drifted sand? Why the little child bathed with the mystical orange light, lying close against the heart of the inscrutable creature?

As you ponder these questions there comes to your mind the sphinx of the Œdipus myth, with its riddle—the world-old question about man; and you recall also the sphinx-poem of Emerson. And as you ponder the mystery of man in the light of the suggestions in the picture, you begin to feel that the waiting night and the two infinities of the sky and the desert may be the mysteries that bound the frontiers of man's tiny life, the mysteries of the Whence and Whither, and that the riddle of man can be explained only as we understand what Merson has placed in the focus of this subtle composition—this little child in whom God and man have met. This whole picture is a symbol, a symbol not to be fully understood and explained to another, but a symbol to be dreamed about and felt.

List of pictures, containing valuable emotional allegorical and symbolical elements:

Alma-Tadema: "The Lord Slays the First-born."
Bacon: "Christ in Gethsemane."
Bouguereau: "Compassion."
Burne-Jones: "Morning of the Resurrection."
Burne-Jones: "Nativity" (Window, Birmingham).
Burne-Jones: "Crucifixion" (Window, Birmingham).
Burne-Jones: "The Tree of Life" (Mosaic, American Church, Rome).
Burne-Jones: "Star of Bethlehem."
Burton, W. S.: "The World's Ingratitude."

Carrière: "Crucifixion."
Constant, Benj.: "Arrest of Jesus on Mount of Olives."
Cornicelius: "Temptation of Christ."
Dagnan-Bouveret: "Madonna of the Shop."
Dagnan-Bouveret: "Disciples at Emmaus."
Da Vinci: "Last Supper."
Da Vinci: "Study of the Head of Christ."
Dietrich: "Christ Healing the Afflicted."
Dollman: "Judas Iscariot."
Ehrler, Max: "Angel of Mortality" (Psa. 90).
Firle, W.: "Der Glaube."
Gebhardt, von: "The Raising of Lazarus."
Gérome: "Golgotha."
Hacker: "Christ and the Magdalene."
Hacker: "And There Was a Great Cry."
Hunt, Holman: "Light of the World."
Hunt, Holman: "Shadow of Death."
Hunt, Holman: "Triumph of the Innocents."
Jacomb-Hood: "Raising of Jairus's Daughter."
Klinger, Max: "Christ on Olympus."
Kowatski: "Childhood of Jesus."
Küsthardt: "Peace Be Unto You."
Max: "Jesus Christ" (Veronica's Handkerchief).
Merson: "Arrival at Bethlehem."
Merson: "Repose in Egypt."
Meurisse-Franchomme: "Concert of Angels on the Road to Egypt."
Meyer, Kunz: "Judas."
Michetti: "Conversion of Saul."
Morelli: "Christ Tempted in the Wilderness."
Morris: "Repose in Flight."
Murillo: "Immaculate Conception."
Pape, F. L. M.: "Light in Egypt."
Prell: "Corruption of Judas."

Raphael: Face of Christ, detail of "Transfiguration."
Reni, Guido: "Ecce Homo."
Rochegrasse: "The Tables of the Law."
Rodin: "Prodigal Son."
Scheurenberg: "Mary Meets a Shepherd Boy."
Skredsvig: "The Son of Man" (Christ as Norwegian Carpenter).
Swan, J. M.: "Prodigal Son."
Tanner, H. O.: "The Raising of Lazarus."
Tissot: "Prodigal's Return."
Von Uhde: "Easter Morning."
Von Uhde: "Suffer Little Children."
Von Uhde: "The Testing of Abraham."
Watts: Series of Allegories in the Tate Gallery.
Zimmermann: "Christus Consolator."
Zimmermann: "The Boy Jesus in the Temple."

Teaching Material

The emotional intensity of adolescence.—Observe the emotional reactions of an adolescent and a grown-up in connection with the same experience. State the difference.

What influences conduct more strongly in the case of adolescents and grown-ups—reason or feeling? Observe and report on some specific cases.

Report on some specific case of the "emotional realization" of a familiar experience when you were an adolescent; or some instance in which you became aware for the first time of the presence of beauty, of any type.

If you had a conversion experience, what aspect lives most strongly in your memory—changed ideas, changed determination, emotional intensity?

Art the interpreter of emotion. The cultivation of

sympathy. Emotional aspects of symbolism.—What pictures give you predominantly an emotional reaction? What symbols, if any, have given you one? What is your favorite picture, and why?

Art as an aid to worship. Art in the house of worship.—What art elements in your church building are to you a conscious aid to the devotional spirit? Do you know of a building that is more conducive to worship? Report on any experience you may have had abroad with cathedrals, cathedral music, or pictures, that prove to you the value of art as a handmaid of religion. Have you experienced the converse of this truth, namely, that bad art or no art is a hindrance to worship? Would the cause of true religion be helped or hindered if the gospel story, and sermons in general, should be presented by the dramatic method with all the accessories of scenery, lighting, and music? Name any plays you may have seen that left with you the impression of a religious experience.

List of pictures.—Test for subtle suggestiveness, allegory, poetic insight, any of the pictures listed in this section, and try to write out your feelings and ideas about it.

CHAPTER IX

PERSONAL RELIGIOUS VALUES IN ART

RELIGION is supposed to make men better. One reason why we are religious is that we may become richer in our personalities and readier to use our personalities to further the brotherhood of man. Self-culture as a deliberate aim is justifiable, provided the enrichment is passed on in service. That art is a means of spiritual culture of the first value this chapter will endeavor to show.

If it is true that the painter of a great picture is trying to express something—to convey emotion or an idea or an inspiration—it is also true that he is trying to express it to me personally. His message is not to people in general, it is to individuals; and for an individual to get the message he must discover some spiritual relationship between the picture and his own soul. He must find in the picture some hint of his own half conscious longing, his own dimly discerned ideal. Religion is the same the world over. The essence of it is the recognition of a spiritual world within the world we see and the endeavor to put ourselves into rapport with it. To discover, therefore, the meaning of a spiritual work of art is to have our own soul-life strengthened by bringing some element of it more strongly into consciousness and by making its beauty more to be desired than fine gold. Art that embodies religious values is a veritable food for the soul.

Soul culture.—Soul culture is achieved through meditation on values.[1] Worship might be defined to a large extent as an act of meditation, for worship at least demands reflection, the recognition that God is, that he is good and that specifically he has been good to me. And though worship is not consummated until by consent of the will the object of our reflection has become one with us, until there has taken place an "osmosis," or inletting of the personality of God to our own, yet the fact remains that the reflective part of the process is a necessary preliminary.

Now, we can use no better method of arriving at an understanding of the nature of God and his relation to us than to use the character and life of Jesus presented to us in art, for in so far as artists have portrayed Jesus with correct insight they have revealed to us the character of God. "He that hath seen me hath seen the Father."

Whether as a preliminary to worship, therefore, or in general as a method of soul culture, a serious study of pictures of Christ is a most valuable religious exercise. Studying him in his human relationships we may discover what attitude God takes toward us and what attitude he expects us to take toward him; and we may discover his ways of working in the human heart, contacts of the human with the divine. Learning to recognize and understand these in the quiet of our chamber we become more sensitive to the divine approach in the everyday experiences of our own life and find in actual personal contacts the essence of religion.

The essence of religion.—Professor Hocking says,

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[1] See Hocking: *Meaning of God in Human Experience.* Chapter XXIV: "Thought and Worship." Yale University Press.

"Religion calls on men not to accept certain truths but to love certain realities." Those realities are persons. Professor Lyman states the same truth in another way when he says, "Religion is the practice of the most perfect personal relationships."

Among the countless pictures of the life of Jesus one can find many that embody this teaching. Perhaps one of the simplest and best is Von Uhde's "Suffer Little Children." In this picture Von Uhde has shown us the interior of a country schoolhouse. The teacher has abdicated his throne and stands modestly in the background while a greater Teacher has taken possession. Jesus sits in the chair. About him are grouped the children. In the background come parents with still others and with babes in arms. It is a wonderfully natural group, the children exhibiting all stages of bashfulness and self-consciousness. In the very focus and heart of the picture is a little flaxon-haired four-year-old who stands just in front of Jesus, reaches out her little hand and looks up into his face. She is Von Uhde's message, his teaching that religion is untheological and unecclesiastical—it is simply human and personal; and that love and trust are its two dominant moods, are, in fact, its essence.

Raphael has a similar message in his "Transfiguration." If one analyzes the face of Christ, one discovers a most marvelous surrender of the will to the Father even in the face of imminent failure and tragic death. One sees there a living portrayal of the act of inletting "between the human spirit and the living tissue of the universe wherein it is eternally carried."[1]

Self-control.—A practical function of religion is to

[1] Hocking: *The Meaning of God in Human Experience*, page 23. Yale University Press.

Debat-Ponsan CHRIST ON THE MOUNTAIN
"Love One Another"

PICTURE STUDY FOR CHAPTER IX

Debat-Ponsan: Christ on the Mountain

"Love One Another"

A long valley runs from the far distance toward the spectator. On the right, the solitary figure of Christ stands on the mountainside; on the left are the two long lines of humanity, the conquerors and the conquered. No personalities or types can be recognized in the distance, but midway the line of conquerors is a group clad in mail. One knight has a Maltese cross on his breast, one a Greek or Latin cross on breastplate and banner. Who are these? On the extreme left sits the shadowy figure of the Pope, with heavy cope and the triple miter crowned by the cross. Why is he shadowy while the knights who are farther away are clear? Why is he placed highest and just opposite the figure of Jesus? In the nearer group of conquerors one recognizes the costume of a sixteenth-century common soldier. The man with the white tights and dark beard may be Francis I, the instigator of the Huguenot wars in the sixteenth century. What is his opinion of Jesus? The nearer one in black tights is evidently a French gentleman of the time of the Saint Bartholomew massacres, 1572. What does he think of Jesus' message? The nearest one in brocaded coat and long boots is a Cavalier of the age of Charles I and II of England. What prevents his hearing the message?

Turning to the conquered, one recognizes in the foreground a Puritan, with square-toed shoes, his ankles chained and a Bible under his dead hand. The dead seem to belong mostly to the middle class. One boy is clad in a sheepskin and carries a slender cross like that of John the Baptist. Who can the girl be in the center of the picture, with hair and dress disheveled and hands bound? And why should a priest be praying over her? In the immediate foreground are burning books. What are they and why should they be burned? Suppose they are burned—what happens to the truth they contain?

Evidently, the artist has tried to suggest the long and horrible procession of religious wars with which the church has stained its hands. What wars are indicated, what were the causes and what the results? Has Christianity been a failure?

What does the pose of Jesus suggest? Can you put additional words into his mouth beyond those given in the title? Why doesn't Jesus *do* something? Has the picture come to be out of date? Compare and contrast it with Cabanes' picture following page 113.

confer self-control upon the spirit. Now, self-control is secured in large part through a subconscious judgment of values, a recognition of what things are important and what are not, through the acquirement of a perspective of life and a quick perception of the other person's viewpoint. One does not get angry usually if one understands, and understanding usually arises from the previous practice of meditation. In secret we seek to understand, and our successive understandings sink down into our subconscious personality and form the basis of action in those swift moments when there is no time for reflection.

If we study various incidents in the life of Jesus, we will see how he has attained his self-control by habitually putting himself in line with his Father's will. Each separate act then becomes the expression of eternal wisdom and faith and power. Take, for example, Geiger's "Kiss of Betrayal." Here is a wonderful study of the opposition in the person of Jesus between the human instinct of repulsion at the embrace of a traitor and the perfect poise of soul which enables him to look squarely into the face of the betrayer and to say unmoved, "Friend, wherefore art thou come?"

Or see the character attributed to Jesus in Titian's "Tribute Money," where the wily Pharisee with sudden insistence is trying to hustle Jesus into an indiscreet and seditious speech. Observe the look of perfect comprehension and calm penetration on the face of Jesus. It is the face of one whose words are "founded upon a rock" and that rock his conscious union with the Father.

Or note again the self-control of Jesus in moments of spiritual and physical suffering. Ciseri expresses the last in his famous "Ecce Homo" in which Jesus,

crowned with thorns and bleeding, bound to a soldier, is exhibited to the howling mob in the courtyard of the Prætorium. He is unmoved by all the shouting, by the presence of the Roman judge, by the cruel flogging, and the prospect of the cross. He has seen all this as God's will. His heart is fixed.

Da Vinci's "Last Supper" is also a wonderful illustration of the Saviour's self-control. Christ sits in the center of confusion, himself unmoved by the spiritual shock he has just administered to his friends, surrendering himself for the moment to the bitterness of friendship betrayed, yet never casting even one reproachful look upon the startled betrayer. One cannot seriously consider these various presentations of spiritual poise without discovering a personal lesson and establishing a personal ideal.

Courage.—Courage also arises from a true perception of values, from knowing what to fear and what not to fear. It has its basis in the consciousness of being right. Courage and all similar virtues are merely strength in right causes, and it is the fact that the cause is right that gives the strength. Listen to Socrates as he faces the judges who were about to condemn him to death: "The post that a man has taken up because he thought it right himself or because his captain put him there, that post I believe he ought to hold in the face of every danger, caring no whit for death or any other peril in comparison with disgrace. So it would be a strange part for me to have played, men of Athens, if I had done as I did under the leaders you chose for me at Potidæa, and Amphipolis and Delium, standing my ground like anyone else, where they had posted me and facing death; and yet when God, as I thought and believe, had sent

me to live the life of philosophy, if I were to fear death now or anything else whatever and desert my post, it would be very strange; and then, in truth one would have reason to bring me before the courts because I did not believe in the gods since I disobeyed the oracle and was afraid of death. . . . If, therefore, you should say to me, 'Socrates, we will set you free, but on this condition, that you spend your time no longer in this search and follow wisdom no more. If you are found doing it again, you will be put to death!' I would answer you, 'Men of Athens, I thank you and am grateful to you, but I must obey God rather than you, and while I have life and strength I will never cease to follow wisdom.' "

If this was the basis of the courage of Socrates, how much more should we seek for it in the case of Jesus whose whole life was the expression of his consciousness of Sonship, "I do always the things that please him." The artists have now and then caught this spirit of courage. Kirchbach, in his "Cleansing of the Temple," shows us Jesus standing in the midst of the confusion he has wrought, himself not only unmoved and unarmed but embodying in his person all the strength of a divine champion of justice.

Others besides Jesus show this trait. In the "Beheading of John the Baptist," by Puvis de Chavannes, John kneels before us with his eyes wide open and his hands outspread. There are no fetters, no bandage on the eyes, not a tremor nor the slightest sign of recantation. It is the form of a man who has done his duty and will never do anything else even though the scimitar of a tyrant impends. Artists have shown us courage in still humbler spheres. In Lord Leighton's dramatic picture, "Rizpah," the heroine, guards the impaled

bodies of her sons against the prowling creatures of the night; and Daniel in Briton Rivière's pictures looks the den of lions in the face or calmly turns his back upon them while he answers the cry of the king.

Divine contacts.—One has only to keep one's eyes open to find everywhere in pictures evidences of the divine touch upon human life. These contacts take various forms. Sometimes they appear in consciousness as the call to duty, sometimes as the conscience which makes cowards of us all, sometimes as remorse, which is God's sign that sin has not yet killed the soul. We see it in the act of conversion when men turn to God, in communion and inspiration when they raise their hearts to him and feel the solicitation upward. We feel its touch in human forgiveness as when the father welcomes the returning prodigal with his embrace, or in those crowning words from the cross, "Father, forgive them." All these moments are witnesses to the ever-present, brooding spirit of God and to the kindred divinity in man's bosom that leaps up to meet it.

List of pictures embodying personal religious values:—

Abbey, A.: "Jacob Wrestling."
Abbey, A.: "Jaël and Sisera."
Abbey, A.: "Deborah."
Abbey, A.: "Gideon."
Anderson: "Neither Do I Condemn Thee."
Armitage: "Remorse of Judas."
Dietrich: "Christ's Call to the Sick and Weary."
Dicksee: "The Arrow of the Lord's Victory."
Dobson: "Raising the Widow's Son at Nain."
Gebhardt, von: "Jacob Wrestling."
Gérome: "Rizpah."
Gérome: "Last Supper."
Goodall: "By the Sea of Galilee."

Hacker, A.: "Christ and the Magdalene."
Harrach: "Peter's Denial."
Harrach: "Lovest Thou Me?"
Israels, Josef: "David before Saul."
Israels, Josef: "David and Goliath."
Jacomb-Hood: "Raising Jairus's Daughter."
Kirchbach: "Jesus the Friend of Children."
Kowalski: "Childhood of Jesus."
Leduc: "Temptation in the Desert."
Liska: "Gethsemane."
Meyer, Kunz: "Judas."
Michetti: "Conversion of Saul."
Morelli: "Jesus in Galilee."
Parsons, Beatrice: "The Annunciation."
Pauwels: "Ye Shall Seek Me and Find Me."
Penrose, J. D.: "Jacob Wrestling."
Pyke-Nott, Evelyn: "Justified Rather than the Other."
Rivière: "Temptation in the Wilderness."
Roederstein: "Suffer the Little Ones."
Sant, J.: "Child Samuel."
Sant, J.: "Infant Timothy."
Schade: "The Children's Friend."
Schmid: "Suffer Little Children."
Seligmann: "Holy Family."
Shields: "St. Paul at Rome."
Siemiradski: "Christ and the Woman of Samaria."
Swan, J. M.: "Prodigal Son."
Swan, J. M.: "The Burning Bush."
Swan, J. M.: "Cities of Refuge."
Taylor, W. L.: "The Boy Christ."
Todd, H.: "Peter's Denial."
Von Uhde: "Testing of Abraham."
Watts: "For He Had Great Possessions."

See also pictures listed in Chapters VI, VIII, X.

Teaching Material

Soul culture.—Select some picture that seems to you to present divine characteristics in human form: for example, Zimmermann's "Christus Consolator," Tissot's "Prodigal's Return," Von Uhde's "Easter Morning," Burne-Jones's "Tree of Life," Hacker's "Christ and the Magdalene" or Hunt's "Light of the World"; analyze it till you feel that you understand it, then contemplate it; try to realize the picture as God expressing himself through a human being. Somehow connect yourself in a personal way with the process. Could you call the result a religious experience?

The essence of religion.—Take half a dozen pictures of the life of Christ. State to yourself what attitudes toward people Jesus is assuming. Are these attitudes demanded by the Christian religion? Imagine Jesus assuming a contrary attitude. Would he still be exemplifying a Christian ideal? Name an ideally desirable human relationship that is not demanded by Christianity. Name an attitude or relationship demanded by Christianity that would not be humanly ideal. What aspects has Christianity that ignore personal relationships—God being a person?

Self-control.—Make a list of pictures, religious or secular, that exemplify the virtue of self-control. To what extent in the several pictures is this self-control based evidently on moral superiority?

Courage.—List similarly pictures that illustrate courage. What in each case seems to be the source of courage?

Divine contacts.—List similarly pictures that illustrate divine contacts, and group them as suggested in the "Blanks for a Community Survey of Religious Art," p. 145. Add to these lists from time to time and use them in your teaching as you have opportunity.

CHAPTER X

SOCIAL RELIGIOUS VALUES

MORE and more clearly, the function of religious education is being understood in social terms. Religion undertakes to make better homes, better nations, better industrial and commercial institutions, better schools. To hasten the universal reign of God is man's religious task. One cannot be said to be properly trained, religiously, who does not incarnate the spirit of unfeigned brotherliness, and who is unable to minister efficiently to social needs.

The social gospel.—It is astonishing that it took the church two thousand years to discover fully that Christianity means "social good news." There is some cause for this slowness, to be sure, in the primitive conception of religion, namely, that religion has to do with the service of the gods. And yet when one considers the Jewish ancestry of the church it is surprising that men so quickly forgot the social implications of religion. Amos and Hosea, Isaiah and Micah certainly knew that religion had something to do with social relationships. Christ as the greatest of the prophets not only taught but practiced the same truths. But just as the religious hierarchy killed the prophets and stoned those that were sent unto them, so the Christian hierarchy has rejected through the centuries the social interpretation of Jesus's message and has reverted to the more primitive conception that religion is serving God.

It is true that all through the centuries there have

been sporadic prophets like Saint Francis of Assisi who have placed dogma below social living, but not until the end of the nineteenth century did the church in any large way rediscover the true gospel.

Art, which is always the reflection of life, has likewise failed to express social values until the present generation, having been content through the centuries to repeat the old traditional doctrines with wearisome reiteration. It is very significant that while there are annunciations by the hundred, nativities, adorations of Wise Men, passion-week pictures, crucifixions, descents into hell and resurrections, it is almost impossible to find adequate representations of the ministry of Jesus, those untheological acts of mercy, those simple, helpful, human relationships that constitute for us moderns the glory and divinity of his life. The social gospel does not exist in art until the nineteenth century.

Human need and human sympathy.—The fundamental reason why Christianity is a religion of helpfulness is because men need help. Life is full of poverty, of ignorance, of disease, discouragement, selfishness, failure, death. These facts have in themselves no religious value, no one likes to contemplate them in reality or in picture, and they are unhealthful objects of attention except as they point the way to salvation for those who are looking for eternal life. Our sympathies can never be profoundly stirred without some such contact with misery. To feel the world's need is to hear the world's call.

Granted that the consciousness of suffering has nothing to do with religion, the outgoing of the human spirit to relieve suffering is a supreme manifestation of religion. Witness the entire ministry of Jesus. One

may well study, therefore, the pictures that portray human nature in distress, especially if there is in the same picture a representation of some divine service, some act of sympathy, some cup of cold water, some piece of self-sacrifice.

In the nineteenth and twentieth centuries one finds an increased number of pictures in which the human need and the sympathy and help it calls forth are portrayed vividly and movingly; pictures that show the instincts of friendship, pity, brotherhood, good-will, love in operation, not only to the salvation of the distressed, but to the transformation of the giver. It is perhaps oftenest portrayed as the healing ministry of Jesus, either by direct representation or in the illustration of a parable, or by symbol.

Examples.—One of the most popular pictures in the world is Hofmann's "Christ and the Rich Young Man." Here are two types of human need—one, the physical need of the blind and the lame and the sick to which Christ is calling the young man's attention, and the second is the need of the rich, the need for sympathy, for idealism, for self-sacrifice, for some iron in the will. And Christ is here performing his divine service of endeavoring to arouse the well-intentioned but unobservant and unheroic spirit of the young patrician until he shall turn all of his resources, both physical and spiritual, into the channels of human helpfulness.

One sees this also in Von Gebhardt's picture of the same incident. Here the social implications of the gospel are more explicitly portrayed. Jesus is talking to a group of common folks, evidently peasants, upon the rich man's estate. There are laborers, both men and women, but also some who are not fit to work,

and there are children whose rags are eloquent of poverty. The meeting place is an old stable. Into the midst of this scene comes the rich young man with his fine fur-trimmed robe. Half apologetically he interrupts with the question that is on his heart, namely, how he can be as well off in the other world as he is in this. A glance at the faces of the men reveals the feeling of social injustice that is in their hearts, and the face and gesture of Jesus shows us how he receives the question and with what surgeon's skill he diagnoses the blight and prescribes the remedy.

It is all down in the Apocryphal Gospel of the Hebrews, as old and as authentic as any of our Scriptures, "And the Lord said unto him, 'How can thou say, I have kept the law and the prophets, . . . love thy neighbor as thyself. . . . Behold, many of thy brethren, sons of Abraham, lie in dirty rags and die of hunger and thy house is full of many goods, and nothing comes out of it to them.' " Eternal life according to Jesus is the state of living the social gospel.

Zimmermann has a powerful picture called "Christ and the Fishermen" in which Jesus's ministry is to the understanding of an old and religiously minded man, one who longs to be enlightened but who cannot overcome the wrong thinking of sixty years. The English Millais in the "Enemy Sowing Tares" pictures the human depravity that finds its delight in destroying what other men seek to create, while the French Millet in "The Sower" shows us the toiler whose one purpose is to enrich the world.

The world's sin and need of repentance is pictured forth by Puvis de Chavannes in his appealing "Prodigal Son" and by Rodin in his powerful statue of the same name, while the Father's love, in which alone is

Louis Cabanes: THE CRUCIFIED ONES (1919)

PICTURE STUDY FOR CHAPTER X

Cabanes: THE CRUCIFIED ONES (1919)

Sub-title: "The Mission of Germany is to Crucify Humanity."

Foreground: women and children sinking in a muddy, bloody pool; on the bank, women holding their dead children.

Middle distance, right: a boy and two women crucified. Over one of them bends the misty figure of Jesus bearing his cross.

Middle distance, left: Three guilty men are halted by supernatural beings. The central angel grasps Kaiser Wilhelm by the helmet and swings a sword aloft for the stroke. On the right a dark figure grasps the shuddering Emperor Franz Josef by the neck. On the left a light figure seizes the wrist of the German Crown Prince clad in the uniform of the Black Huzzars with the skull on the helmet, and shakes the sword loose from his grasp. Above, a fourth figure brandishes a pair of scales as if about to strike with them. To the right of this group, a German soldier is murdering a victim.

Distance: on the right, the smoking towers of Rheims Cathedral and other ruins; on the left, the smoke and fire of a devastated land.

Whom or what do the people on the crosses represent? To whom is the woman at the foot of the cross calling, and what is she saying? The three guilty ones are not looking at the beings in the air. Why? What do the sword and scales stand for? Why should the scales be used as a weapon? (Look up the meaning of the word "Nemesis," and note the use of the idea in literature, especially as illustrated in Shakespeare's Macbeth. See Moulton: *Shakespeare as a Dramatic Artist*, Chapter VI.) Why should Rheims Cathedral be inserted here? Why not a burning fortress or City Hall? Why should Jesus be here, and why should he bear his cross? What do his pose and facial expression indicate? Write down what he is probably saying.

What is the real reason why Germany stopped fighting? Did God have anything to do with it, and how did his action or influence manifest itself? What, if anything, does this picture add to your conception of the meaning of the crucifixion?

forgiveness and salvation, is given us by Tissot in "The Prodigal's Return." Social inequality, with its suggestion on the one hand of need and on the other of lack of sympathy and understanding, is pictured in Bonifazio's "Parable of the Rich Man and Lazarus," while Burnand in his "Great Supper" shows us the virtue of *noblesse oblige.*

Hofmann gives us several pictures of Christ healing the sick, and Zimmermann in his "Christ the Consoler" brings out the transformation wrought by sympathy and skill in the wretched home where despair and the shadow of death reign. All of these conditions are suggested in symbol by the Danish artist, Bloch, in "Come Unto Me," in which Christ is surrounded by figures that represent each of them an aspect of the world's need; and by Soord, in "The Good Shepherd," where the Shepherd rescuing the lost sheep from the dangers of the precipice, the night, and the eagles, sums up the tragedy and the joy of the deepest experiences of the soul.

All through the centuries artists have painted for us the lives of the saints with the purpose, no doubt, of glorifying their subject, but with the result of showing usually that sainthood is won by devotion to the saint's fellow men who suffer. Sainthood is a by-product of a life of service.

Cooperation for the common good.—In the twentieth century Christianity has so disguised itself that it is sometimes not recognized. Sainthood and piety were once associated with isolation, abstraction from the world of sin and evil, cell-piety exercised by spotless nuns in the vigils of the night or by good brothers who expelled evil from their hearts by sheer force of will, though they had nothing to take its place but

a vacuum. Though this ideal of Christianity still lingers in some parts of Christendom, there is no denying the fact that a great deal of sainthood now passes current under another name.

It is called "good citizenship," "playing the game," being "white," giving a "square deal." The social mind and the social heart are the particular fine flowering and fruitage of Christianity, and though many a man who shows these traits may repudiate the name of Christian and say, "When saw we thee sick and in prison," the fact remains that the Lord will claim him for his own.

This is a new field for Christian art. The art of ancient days had a conception that Christ, the prophets and all the saints died for theology rather than for a social cause; but the art of the twentieth century is recognizing that the sacrifices demanded by one's community, by the church and the state are sacrifices for a social ideal and are therefore fruits of the Christian spirit. We have saints in overalls, saints in sack coats, saints in aprons or in khaki just as surely as we used to have saints surrounded by the fires of the inquisition or the lions of the arena.

The public certainly recognized the truth of this ideal in the days of the Great War. Then it was preached from the pulpit and on the platform, in the newspapers and on the posters, that when one poured out time and treasure or sacrificed life for the ideals that our flag represents one was serving both humanity and God. There was a constant interchange and interfusion of the religious, the social and the patriotic ideal. The Man of Calvary became once more the great representative of mankind, and the fitting monument over the graves of our dead is the symbol of the cross.

Posters in the war.—The humble poster that in prewar days called our attention to new brands of food and drink and to salable articles of every kind, became during the war a powerful instrument of propaganda and of morale. It first rose from commonplaceness to something truly impassioned in Great Britain when the artists began to call for aid for the Belgian refugees and the Belgian Red Cross. In France all through the war the posters gripped men by their poignant appeal and deeply felt emotion, and even in Germany, while we cannot admire the ideals presented, we cannot deny the power with which they presented the claims of Force to the allegiance of all good Germans. In all countries the posters were shot through with emotion and were used in unbelievable variety and quantity. The Imperial War Collection of England contains over twenty thousand specimens.

It is impossible to turn the pages of any collection of war posters without feeling violent emotions. One is frequently stirred to the very depths as he realizes the tremendous principles that were at stake, the human suffering, the enormity of the crime of war, the heroism and the glory of self-sacrifice. Take, for example, the collection of war posters by Handie and Sabin (Black, 1920). Here are some of the powerful ones:

No. 2. Baron Partridge: "Take up the Sword of Justice," a British recruiting poster, based on the sinking of the Lusitania; the hands, emerging from the water, the wild impetuosity of the call of Justice.

No. 21. Auguste Roll (French): "For Those Wounded by Tuberculosis," an appealing picture that shows the weariness of the battle for life and the patience of the nurse who ministers to the sufferer.

No. 24. J. A. Fairre: "Let Us Save Them," another tuberculosis poster, showing the seated figure of a sick man, the emaciated, suffering body, the burning spirit, hope, courage, and just the suggestion of the nurse's hands from behind, laid upon his shoulders. The particular poignancy of these last two lies in the well-established fact that the Hun fought with disease germs as well as with gas and shrapnel.

No. 26. G. Caper: "French Women During the War." In the center, a nursing mother and a little girl bringing her a letter from the front; on the left, the tired munition worker; on the right, a girl at the back-breaking work of the farm; in the background the stern-faced, armed bust of La France, an embodiment of the great cry of Verdun, "They shall not pass."

No. 32. J. Adler: "They Too Are Doing Their Duty." A French war-loan poster, in which a bandaged soldier points with his thumb to the procession of men and women passing in money at the window. Above in the distance is a farmer sowing seed.

No. 33. A. Levoux: "Subscribe for France Who Is Fighting and for that Little One Who Grows Bigger Every Day." A bearded soldier holds high his beautiful ten-year-old daughter. Below in the corner the wife nurses a little one—a suggestion that love and life and home are the unspeakably precious things for the preservation of which a man will risk life itself.

No. 75. Raemaekers: "Neutral America and the Hun." A drunken, brutal butcher with spiked helmet, hands and apron dripping with blood, confronted by Uncle Sam, his hands in his pockets, his jaw set, his cigar at a defiant angle—a perfect picture of rising indignation that will soon burst all bounds.

Raemaekers.—The great cartoonist of the war was undoubtedly this Dutchman, Raemaekers, "that fertile knight-errant for the sake of humanity who toiled with a pencil of flame against the outragers and oppressors of prostrate Belgium" and who was "worth an invincible battalion to the Allies." So powerful was his delineation of the German policy of frightfulness that the Kaiser set a price on his head. Even he had enough conscience to quiver under Raemaeker's thrusts. If one would learn the frightful lesson of the wickedness of this war, one has only to turn the pages of Raemaekers' "America in the War" (The Century Co., 1919).

Following are a few of the outstanding numbers:

Page 3. "The Stars and Stripes in the Service of Humanity," with the inscription, "We have no selfish ends to serve." Uncle Sam kneels and presents the American flag to the familiar group of the Pietá—the Virgin with the dead Christ in her lap. One must not fail to notice the identification here of the spirit and sacrifice of Christ with the ideal of the Allies.

Page 5. "Columbia Embracing La France," with the inscription, "When I was a child it was you who saved me."

Page 11. "Belgium, 1918." The female figure of Belgium tied to a cross and watched by a leering German who carries a whip. Behind is a flaming city. The Roman guard adds a powerful suggestion, and fuses the scene with Calvary.

Page 25. "Don't Stop, Old Chap; Keep It Up!" The devil, laughingly talking to the Kaiser.

Page 35. "Wake up, America." A Canadian soldier crucified on a tree suddenly discovered by Columbia. Poem by Mary E. Wilkins Freeman.

Page 57. "Will They Last, Father?" The Kaiser and the crown prince watch an hourglass through which drips the blood of the human sacrifice.

Page 67. "Justice." On one side, Themis, Goddess of Justice, with her balances, and across the picture, Uncle Sam about to release the knife of the guillotine on the neck of the Kaiser. Comment by Professor Basil Guildersleeve.

Page 69. "Another Peace Proposal." The Pope making overtures to the outraged Goddess of Justice. Comment by Henry D. Sedgwick, identifies the scene with Peter's denial of his Lord.

Page 71. "The Fine American Spirit." Father and mother, standing under Old Glory on the porch, see their boys ride off for France. Poem by George Edward Woodberry.

Page 101. "Is It Nothing to You All Ye Who Pass By?" Uncle Sam pausing in wonder and pain before Christ on the cross.

Page 111. "Christmas, 1917." Night, the manger and the Holy Family. Three kings (the Kaiser, Franz Josef, and the Sultan) with a black train of wolves looking at them from behind the forest trees. Comment by Henry Mills Alden.

Page 157. "Sink Without a Trace." A pretended blind man (Sweden), giving a signal to an assassin (the Kaiser), behind a woodpile, that two children are just coming out of the schoolhouse. Poem by Herfort.

One other illustration shows the constant tendency to identify Christ in some fashion with suffering humanity. Raemaekers' "Cultur" (The Century Co., 1917) contains a picture of Humanity torpedoed: a submarine is about to shell a boat, labeled "Humanity" with Christ standing in the bow.

Whether history will agree with the judgment implied in these cartoons it is not pertinent to inquire. The fact remains that the artist passed judgment and powerfully proclaimed that judgment to the world. There was born anew in the heart of the Allies the feeling that Christ's message has chiefly to do with suffering humanity here and now regardless of any future life, and that the ideals he proclaimed of justice and brotherhood, good will and service and faithfulness to an ideal even unto death, are the great saving forces of mankind, the essential Christianity.

Teaching Material

The social gospel.—Take a Catalogue of the University Prints. Star the subjects that deal with the everyday public ministry of Jesus, and with his parables. What per cent of all the pictures on the life of Jesus do these constitute? Examine samples of the starred group. Do they represent adequately the social gospel, or are they of the nature of illustrations?

The human need.—Make a special study of the finest representations of Christ living his social gospel. How satisfactory an account of Christianity do these pictures constitute? Do you feel the need of additional elements to make the picture of Christianity perfect—pictures of the incarnation, the Passion, the resurrection? Do you agree with the findings of Rauschenbusch in his *Theology for the Social Gospel*?

Posters in the war.—Do you approve of the identification of Christ with suffering humanity, as shown in the war posters? Justify your position. Make a detailed study of two or three war posters that seem to you best to express the truths of religion.

CHAPTER XI

RELIGION IN ARCHITECTURE

One of the experiences that most impress a world-traveler is his constant discovery that the most conspicuous relics of antiquity are all religious in origin and in use. In every country religious buildings seem to be the largest, the most permanent and the most beautiful and as one goes back into antiquity such structures are practically the only ones that have survived the wreck of time. Men built for themselves houses of a day, but for the gods houses of eternity.

Temple relics the world over.—The pyramids, the rock temples of Abu Simbel, the huge mortuary temples of the Ramesseum and Medinet Habu and the world-famous Karnak constitute the most impressive memorials that have come down to us from the ancient world.

India is filled with the relics of great religions. From the little stone temples in Kashmir, that betray the influence of Alexander the Great, to the Buddhistic topes at Sanchi and the mountainous dagobars at Ceylon; from the Hindu rock caves at Ellora and the Dravidian towers of Madura to the delicately carved and wonderfully preserved Jain temples on the top of Mount Abu, and the mosques of Islam with their soaring domes and heaven-piercing minarets, the buildings sacred to religion are everywhere in evidence and are the chief objectives of every traveler. Every religion has contributed: whether the demon worship that sought to protect itself against the tidal bore by means of the Six Harmonies pagoda at Hang-Chow

or the ancestor worship that inspired the wondrous flaming temples under the cryptomerias at Nikko, or the ancient sun worship that strewed the plains of Shinar with its Ziggurats or the esthetic cult of Divine Wisdom that has glorified its own genius in the Parthenon. All faiths have built and built for the most part nobly and inspiringly. Building for human needs may have been necessary, but building for God has always been a passion.

Church buildings a record of Christian history.—The Christian faith is no exception to the general rule. As soon as Christians began to meet they began to build. At first they naturally adapted other buildings to their uses, but before many generations the Christian religion evolved its own ideals and styles and has maintained an ecclesiastical tradition down to the present. In the late Middle Ages when Europe was recovering from the deluge of the barbarians, building became the chief material expression of the Christian faith. Architecture was ranked among the sacred sciences and the architects arose almost exclusively from among the ranks of the clergy. The designers and builders of practically all the great abbeys and most of the cathedrals of Europe were monks.

Knowledge of these facts adds tremendous interest to the study of church architecture whether by pictures or by first-hand contact. It becomes a fascination to trace the historical element in religious structures, to follow a given plan or design or bit of ornament back to its origin; for it helps us to realize from a new angle that our religion is not an extempore affair but has its roots in the past and that it has manifested itself historically in what might not too fancifully be called a pageant of church architecture.

It is the purpose of this chapter to survey the chief Christian styles of buildings, to characterize briefly their main features, and to enable a layman to trace in a general way the origin of any religious structure he happens to meet.

The Roman gift to Christianity.—Christianity developed while Rome was an imperial government, a world power. Throughout the circle of the lands Roman law was the unifying influence, resting ultimately on the sanction of Roman arms. Legal procedure everywhere was uniform and the courts of law assembled in buildings that were characteristically Roman and that had been evolved through the exigencies of law for half a millennium. These law buildings which could be found in every city of consequence were called basilicas. They were rectangular in plan, had a central portion, or nave, flanked by two aisles, the nave being lighted by a row of windows above the aisles. At the upper portion of the nave was a big triumphal arch spanning the whole, behind which was a semicircular recess containing a bench for the assessors and the throne for the prætor. At the center of the semicircle was an altar for libations to the gods. Litigants brought their cases to these buildings. They and their attorneys and the spectators could find standing room in the main building while the judges and those particularly concerned occupied the raised portion, the exedra, or apse.

The Christians found this building best suited of all the Roman structures for the purposes of their worship. The congregation filled the main portion of the building, the priest or pastor occupied the prætor's chair. As the Roman religion fell into decay not only did the early Christians take over these buildings

Interior of the Church of Santa Maria in Trastevere, Rome

PICTURE STUDY FOR CHAPTER XI

Parish Church of Santa Maria in Trastevere, Rome

This venerable church was first built by Pope Julius I about 340 A.D., suffered mishaps of various kinds, was restored and added to several times through the Middle Ages, and was rebuilt in its present form under Pope Innocent II in 1148 A.D.

The church is a basilica, the materials for which were taken largely from pagan buildings. The twenty-four columns of Egyptian granite with their heavy Ionic capitals some of them adorned with the heads of Roman and Egyptian deities, once graced the Isæum or Roman temple erected to the Egyptian goddess Isis. What is the symbolic appropriateness of this fact? The brackets that support the cornice of the entablature are also ancient fragments. The beautiful mosaic pavement consists of sawed-up columns of verde antique, porphyry, etc., surrounded by geometric designs made of ancient fragments. There are more than one hundred churches with such pavements in Rome!

Find the nave, the aisles, the tribune, the tribune arch, the apse, the clerestory. Note the position and form of the high altar. Observe the ceiling richly carved and gilded. The mosaics are particularly interesting, for they are rich in symbolism, but they cannot be studied in so small a print. They are in the apse and on the tribune arch.

What advantages can you see in worshiping in such a church? What disadvantages from our modern standpoint? If you were designing a church, which of the features of this building would you retain?

but when they built churches of their own they followed the basilica plan.

In general, therefore, a "basilica" is a Christian church built on the Roman Law Court model. Its distinguishing feature is a rectangular plan, a nave, and two aisles, a triumphal arch and a round-headed apse. The architecture is essentially Roman; there are round columns with capitals on which rests either a straight architrave or arches that carry the weight of the clerestory wall. Mosaics adorn the arch and the apse. The Roman altar keeps its position but becomes a Christian altar. Examples: Santa Maria Maggiore and Saint Paul without the Walls, both in Rome; Saint Apollinare in Classe and Saint Apollinare Nuovo, both in Ravenna. This plan survived in the Romanesque style and has come down to our day.

The Byzantine development.—The people of Byzantium or, as the city is now called, Constantinople, perfected a style of Christian architecture that united Roman and eastern elements. It represents the Greek spirit working on Asiatic lines. In the East, particularly in Syria, the early Christians showed a preference for circular or polygonal buildings rather than for those of basilica form.

The Greeks of Byzantium crowned such buildings with a dome and so gave us the chief characteristic of the Byzantine style. The dome was rather flat in proportion to its height and was placed approximately over the center of the building, its weight being borne by four huge arches. Pillars sometimes developed the ground plans along lines of nave and aisles and sometimes created a cross, either Latin or Greek, within the square outer shell of the building. But whatever the plan, the dome and the great arches together with

the peculiarly curved triangle—called a Pendentive—that unites the base of the dome and the sides of the supporting arches constitute what is distinctively the Byzantine style of architecture.

In general, also, it may be noted that the walls of a Byzantine building are solid brick with almost no openings, and cased with marble on the inside. The roofs consist of vaultings of brick lined with mosaic. They are never wooden. The result is a very beautiful building at least when viewed from within.

The Byzantine church as a manual of religion.—The Byzantine style was perfected during the period of theological controversy in the church councils. It was natural, therefore, that architects should be instructed to embody in their edifices the essential truths of religion as the orthodox conceived them. The entrance to Santa Sophia is a triple doorway in honor of the Trinity, each door itself being in triple form. The great dome that surmounts the vast area, with its rows of windows, best typifies the all-inclusive nature of God, at once the canopy and the illumination of the universe. This dome is supported by four great arches which represent the four evangelists by whose testimony the knowledge of the true God has come to the church. The pillars and the wonderful marble sheathing were fetched from the four corners of the earth, the spoils of heathen temples, like that of Diana at Ephesus or the Temple of the Sun at Baalbek.

This is a visible token that the religion of Christ has conquered the world and that even the errors of man can be made to praise the true God. But the crowning work of teaching was assigned to the mosaicists. All the areas of the church, above the marble were wainscoting, made into a great illuminated manuscript

in which the significant persons, acts, and doctrines of the faith were presented in undying colors.

In Saint Mark's, Venice, we see this manuscript in completest form.[1] Outside is the mosaic dedication of the church to Christ and to Saint Mark. Within the porch or atrium is the story of how God prepared the way for Christianity and foreshadowed it by the history of the Hebrews. Here in successive domes are the Creation, the stories of Cain and Abel, the Deluge and Noah, the Tower of Babel, the histories of Abraham, Joseph, and Moses, with incidents of the wilderness wandering.

Within the church itself the New Testament and scenes from church history are blazoned, together with figures of the Prophets who foretold Christ's coming. On upper wall, arch, lunette and dome are Christ, the Apostles, the four Evangelists, the Virgin, the story of the birth and infancy of our Lord, the Baptism, Temptation, beginning of the ministry at Nazareth, the Sermon on the Mount, the parable of the Two Debtors, Jesus at Jacob's Well, the call of Zacchæus; miracle of the water turned to wine, cleansing the leper, healing the Syro-Phœnician's daughter, raising the widow's son, healing the paralytic, healing the man with the dropsy, the miraculous draught of fishes, cleansing the ten lepers, healing the centurion's servant, healing the woman with the issue of blood, multiplication of the loaves and fishes, walking on the sea, healing the lame man at Bethesda, opening the eyes of the blind beggar, curing the demoniac of Gadara, healing Peter's mother-in-law, healing an infirm woman; the transfiguration, the woman accused of adultery, the triumphal entry, cleansing the temple, the feet-washing,

[1] A. Robertson: *The Bible of St. Mark* (Allen, 1898).

the Last Supper, the agony in the garden, the betrayal, the road to Calvary, the crucifixion, Christ in hell, the resurrection, four appearances after resurrection, the ascension, Christ in Glory. After sixteen allegorical figures representing the Christian virtues, comes the descent of the Holy Spirit at Pentecost, incidents from the Acts of the Apostles, and a series of illustrations of the book of Revelation, including the Last Judgment. Surely, this list is sufficient to justify Dr. Robertson's title to his wonderful description of this church.

Examples of Byzantine style of architecture:

Santa Sophia, Constantinople.

Saint Mark's, Venice.

Chapel of Columbia University, New York.

Roman Catholic Cathedral of Westminster, London.

The Romanesque Church.—The word "Romanesque" covers various types of building based on Roman art up to the introduction of the pointed arch in the thirteenth century. The period when it flourished was the Dark Ages, when the art of old Rome had been destroyed by the barbarians and when buildings, if they were constructed at all, were made necessarily out of the fragments of former buildings dug out of the ground. Churches of this type are fortresslike, with ponderous walls and small openings; in general, a sober, dignified but inert mass that lacked the unity and grace of the old classic orders or the delicate equilibrium and the soaring aspiration of the Gothic. It typifies in a way the whole spirit of the church in the Middle Ages, a church that was on the defensive, that was solidly holding on until civilization once again was reborn.

The external characteristics are easy to detect. Openings are round headed, that is, the Roman arch

predominates. Even the solid walls are sometimes divided superficially into great arched panels like the expanses of a Roman aqueduct, and for ornament there are blind arcades which at a distance look like a section of lace and which run around the top of the wall or across a façade. Always there are little panels with a round arch over the top; the portico is a sort of triumphal arch recessed in concentric fashion and ornamented with slender pillars standing in the angles.

Each nation developed its own particular variety. In Italy the best example is doubtless the cathedral of Pisa with its accompanying baptistry and leaning tower, in Germany the church at Aix-la-Chapelle or the Church of the Apostles at Cologne. The church ordinarily called Norman is in reality a Romanesque. Samples of this are found at Bayeux in Normandy, numbers are found in Sicily, once a seat of Norman power, and in such English cathedrals as Durham. Specimens are not wanting in our own country though for the most part the Romanesque style is not employed exclusively. Perhaps the best example is Trinity Church, Boston. In general, one may say that arcades and round-headed openings are reminiscent of this phase of Christian building.

Gothic.—The Gothic church is the religious structure par excellence. It reached its perfection first in Northern France in the twelfth and thirteenth centuries, at a time when the church had emerged from the lethargy and barbarity of the Middle Ages and was experiencing a revival of spirituality and power, the like of which Christendom had never before seen nor was destined to see again. The thirteenth century has been called the age of faith; that was because the church was absolutely dominant in the minds of men.

Religion was the chief reason for being and the hand of the church was in every city and hamlet. Everybody was a member of the church by virtue of being born and baptized. To disregard the law of the church was at once heresy and treason. One could neither be born, be married, or be buried without the aid of the church and the keys of heaven and hell were in its keeping. All learning was in the hands of the ecclesiastics; the arts were fostered by its grace, and while civil powers came and went, though barons might plunder and emperors conquer, the church was the one sure refuge and anchor, not alone to the soul but to the community. All of these facts can be read upon the walls of the great cathedrals.

That the church was the dominant feature of society is reflected in the dominance of the cathedral over the city. No building could compare with it in size and dignity. But, better than that, it symbolized the united religious consciousness of the community, for the building itself was the gift of the workers. Though planned by some skillful monk and its construction supervised by the clerics, nevertheless the materials were given by the civil rulers, the trade guilds and the individuals of the community, even the humblest man and woman not being excepted from the general participation. Masons contributed their time and their skill, hewers of wood and drawers of water worked out their souls' salvation in humble tasks, and when the fabric was completed, when the sculptors had graven upon it the wondrous personages and scenes of the Bible and the history of the church, the finishing touches were added by the glass makers and the goldsmiths and the needleworkers who made possible the atmosphere and the glory of the mass.

One might well call the cathedral the school of the Middle Ages. It was a school of trades in that through the years of its building it taught new generations of workers how to build; it was an encyclopædia of knowledge, for in its decorations were samples from the animal and vegetable kingdom, pictures of the seasons, types of labor, the heavens above and the earth beneath, all the arts and crafts and the truths by which men live and die; it was a school of beauty, for by living in the presence of this growing, living thing one learned to judge of less worth everything that lacked its beauty and its grandeur; it was a school of self-expression, for each man contributed what he could, and the wise master builder allowed free scope for various types of genius, as one can easily verify by examining the multifarious details of ornament, the bewildering variety of motif and style of such cathedrals as Lincoln and Chartres; it was a school of religion through its pictured representations of doctrines, from the Lamb slain before the foundation of the world, through antitype and type, through the annunciation to the blessed Virgin, through the living and dying Christ down to the last trumpet, the gathering of the nations on the day of doom and the eternal heaven or hell that waits for each man.

The substance of Gothic architecture is a principle of construction, it is the principle of distribution of thrusts and strains, of equilibrium of forces. The old solidity of the Romanesque gives place to lightness, almost airiness of structure; weights are distributed along definite lines and members so that not a stone is used more than is necessary to accomplish the results. Wall spaces shrink to mere buttresses and openings increase to vast window spaces. The arcades become

a series of clustered shafts, bearing slender branches like those of the New England elm that spread over the vaulting and carry the weight of the roof, while the delicate clerestory walls are maintained against pressure by flying buttresses that sometimes look as dainty as spider webs.

The total effect on the human spirit is one of elevation. Whether one stands without and sees the stones aspire and climb into ornament and again aspire and climb until the very heavens seem to be reached, or whether one stands within among the soaring pillars of the nave, the impression is created that here at last is a temple worthy of the living God and capable of lifting the soul from earth to him.

Here again the various countries have expressed racial characteristics in their particular development of the Gothic. In Germany the Gothic is less refined but it has straightforward strength; in Spain there is a mysterious gloom and a grotesque but realistic energy; in Italy Gothic is decorative; in England it is simple and grand. But in every country the same fundamental characteristics appear, and these are easily recognized. Perhaps the one invariable sign of Gothic is the pointed arch and yet, as above stated, Gothic is essentially a principle of construction.

Varieties of Gothic.—Since most churches in our day have elements of Gothic it is worth while to note the various varieties in common use. Most of them in our country have been derived from English antecedents.

(*a*) *Early English.* This is best typified by the cathedral of Salisbury, England. The style is simple, almost severe, and the windows are narrow and tall with an extremely pointed arch—lancet windows.

(*b*) *Decorative Gothic.* As the name implies, this style is more ornate, the windows have become broader so that they have to be divided by stone mullions, and in the head of the window the stone takes the form of tracery, geometric or formal. A good example is York Minster.

(*c*) *Perpendicular.* In this, the latest Gothic style, the windows are broader still, the arches extremely flat, and the mullions run straight up from the bottom of the window to the arch. Whatever other decoration the window may have, these perpendicular lines can be clearly traced and, in general, the units of surface on tower or wall are rectangular with the up and down lines dominant. Perhaps the best illustration in England is King's College Chapel, Cambridge.

In our own country we seldom get an example of unmixed Gothic, yet every great city will doubtless possess some specimen that is worthy of study. In New York the Catholic Cathedral of Saint Patrick, on Fifth Avenue, is an excellent example of decorative Gothic. The buildings of Union Theological Seminary, New York city, are reminiscent of the perpendicular style. Newton Center, Massachusetts, has a beautiful little example of the perpendicular in Trinity Episcopal Church. Most city churches, however, are built after the early English model.

Churches built within the last twenty-five years in America show, as a rule, a revival of the stricter ecclesiastical styles. Catholic churches are reverting to the Italian Romanesque, as one may see by the inspection of numerous examples in the suburbs of many of our Eastern cities. Suburban Protestant denominations are affecting the English country church, the characteristics of which are a big, square flat-topped tower

in front and broad transepts with large perpendicular windows. One of the best examples of the latter is Sage Chapel, Northfield Seminary, Massachusetts.

References.—Fletcher and Fletcher: *A History of Architecture.*

Basilica, etc.	106–191.
Byzantine	192–216.
Romanesque	217–266.
Gothic	267–277, 286–290.
(English)	294–316.
(French)	362–383.
(Italian)	404–423.

R. A. Cram: *The Substance of Gothic.*

The Renaissance church.—One other type of church building obtained vogue from the sixteenth to the eighteenth centuries. It is known as the Renaissance. During the historic period called the Renaissance, the fifteenth century, the classic world was rediscovered and architects consequently set themselves to revive the architectural forms and especially the architectural decorations of classic Greece and Rome. In Italy the new style was used by the splendor-loving Popes of the sixteenth century, and by the Jesuits of the Counter-Reformation in the seventeenth.

In England the Renaissance was coincident with the revolt from Rome. As a consequence Protestant churches that were built after the time of Elizabeth took by preference the Renaissance form. Sir Christopher Wren was the chief apostle of this movement and Saint Paul's, London, is his masterpiece. The characteristics of this style are the use of the Roman portico with the gable end, Corinthian capitals, wall spaces divided by pilasters, with windows either round

or flat-headed, usually with keystone prominent, and with the interior arcades making use of the round-headed arch and barrel vaultings. The larger churches frequently have a dome over the crossing.

Naturally, the most conspicuous example of this type in the world is Saint Peter's, Rome; and the Italian cities contain many samples of either new or rebuilt churches in the Renaissance style, for example, Maria della Salute, Venice. Paris has an example of almost perfect imitation of the Greek in the Church of the Madeleine. In London, again, the great fire of 1666 gave Sir Christopher Wren a chance to rebuild fifty or more parish churches, most of them in his characteristic Renaissance style.

The period of colonization in America was contemporary with this movement in England, with the result that almost all of our New England churches are modeled on Sir Christopher Wren. One learns to look for the classic characteristics and to enjoy the infinite variety of combination which our country architects and carpenters have devised. The outstanding characteristic of the New England church is the Greek porch with the two-story pillars and the pointed spire. Almost every ancient New England town can furnish an example.

Teaching Material

Temple relics the world over.—Make a list of the characteristic buildings that have survived from each of the chief non-Christian religions of the world. How do these compare in size, cost, beauty, and general impressiveness with church buildings in America? How do they compare with the office buildings in New

York, Chicago, Seattle, San Francisco, Detroit, Philadelphia? What does this study show you of the relative values placed on religion in ancient and modern times?

The Roman gift to Christianity.—Make a study of the different basilicas until you can recognize at sight their characteristics. What churches that you are acquainted with in America show basilica influence?

The Byzantine Development.—Make a similar study of Byzantine churches.

The Byzantine church as a manual of religion.—As you have opportunity collect data about the use of mosaics in American churches. If there is a mosaic studio or factory near you, talk with the proprietor and find the sources of his designs; find also to what extent he is familiar with the old Byzantine rules for this branch of art. In your judgment, are mosaics destined to play a larger part than at present in church decoration? If you were planning a church, what designs in mosaic would you specify, and for what places in the building?

The Romanesque church.—Make a study of the different types of Romanesque, particularly distinguishing the various national types. What Romanesque elements do you discover in any American churches?

Gothic: varieties of Gothic.—Assemble pictures that show national types of Gothic, and others that give characteristic Gothic details of structure and decoration. What religious teachings do you find embodied in the sculptured decorations of cathedrals? (Study, for example, the details of Chartres, Amiens, Rheims, Lincoln, Bourges.) Identify Gothic elements in American churches.

The Renaissance church.—Assemble pictures of Renaissance churches, by countries, and learn to iden-

tify national types. Also pictures of New England churches that embody Renaissance elements.

Which of all these types seems to you most satisfactory to express the spirit of Christianity? In your judgment, can twentieth-century society ever produce a church building comparable to a thirteenth-century Gothic cathedral? Why?

CHAPTER XII

THE DISCOVERY AND USE OF COMMUNITY RESOURCES

Religious art is embodied primarily in paintings which are possessed by the few or collected in galleries; in statues similarly owned and housed, or perhaps made more widely accessible in public parks; and in religious buildings—churches and parish houses. In past centuries these religious works were the only material available for study, and since those alone could profit by them who could personally go where they were, the message of art was limited in its range.

But within the last half century, the inventive genius of man has come to the rescue. First engraving, then photography set free and gave wings to the products of artistry and architecture, so that great masterpieces of all kinds became fairly familiar to those who could afford to purchase the prints. Then other cheaper processes were discovered until to-day a penny or two will make one the owner of practically any work of art of value, whether of sculpture or painting, mosaic or architecture. Never was time so favorable for a great forward movement in religious art. The materials are at hand.

A community survey of art.—The community in which one lives is the first logical source of art material, and an art survey seems to be the most practical means of discovery. This survey may be undertaken by an individual, but in larger towns and cities it would more properly become the task of community coopera-

tion through a voluntary committee or an interchurch committee or a class in a community school of religion. It would be advisable to hold a preliminary meeting or two in which blank forms to be used in such a survey might be created or discussed and explained, and the area of the survey divided among the members of the committee. With the idea of the survey well in mind and the work distributed, a very few afternoons would suffice to finish the task. Be careful to arrange beforehand with the pastors of churches to have the buildings opened at the hour of the expected visit. If two go together, as is advisable, the work in any given place may be subdivided, one taking the architecture and symbolism, the other the pictures; or, better, both work together in order that one pair of eyes may supplement the other. It is astonishing how many details an untrained eye may miss.

Church buildings.—Begin with church buildings, for they are themselves the first-hand creation of an artist. There, if anywhere in the community, you may find originality, or at least original combinations or uses of traditional material. It may be well to study the buildings in the following way:

1. *What historical type or what elements of historic types does the architecture embody?*

Our religious architecture is not a fresh twentieth-century creation. Its roots reach down into the past even as the roots of the faith it enthrones. It has been shaped by the needs of ritual, by national and by racial impulses, by environment and even by theology. So that as one stands before a given church, or within it, he may feel the spirit of past epochs and have a vision of the passage of the church through the ages of Christendom.

In Chapter XI we saw that the basilica reminds one of Roman law and its contribution, not only to church architecture but to church organization. The Byzantine suggests the age of church councils and creeds, when the Greek mind put its stamp for good or ill on the beliefs of men. Romanesque recalls the struggles of the church after the barbarian invasions when faith had to barricade itself in order to survive. The soaring Gothic speaks of the reign of conquering faith when the triumphant church of the thirteenth century reared temples to God that were an incarnation of the thought, aspiration, inspiration and resources of whole communities and nations. The Renaissance style embodied the newly refound delight in classic art. It speaks of the rebirth of the intellect and of the "this-worldliness" that foreshadowed the destruction of Christian unity and the rise of Protestantism. In the colonial architecture that is the glory of so many of our New England towns, we see in its final form this recoil of Protestantism from mediaeval ecclesiasticism, in which men fled from the Pope and all his works into the arms of the heathen Athena.

Thus the changing aspects of religion of the centuries have left their ripple-marks upon the church's structure, and our latter-day builders are emphasizing one or another aspect and recalling bits of the church's long history by their choice of form and plan and decoration. This is why we must record these architectural facts in our survey and use them in our educational processes.

2. *What symbols of our faith have been placed upon the walls?* (For fuller treatment see Chapter VIII.)

Our Puritan ancestry in their zeal to vitalize the spiritual side of religion either destroyed or shut their

Trinity Church (Episcopal)
Newton Center, Massachusetts

PICTURE STUDY FOR CHAPTER XII

TRINITY CHURCH (Episcopal), Newton Center, Massachusetts

George W. Chickering, Boston, Architect; Ralph Adams Cram, Consulting Architect

This little gem of a parish church is a reminiscence of two greater structures in England. The main building is a simplification of King's College Chapel, Cambridge, perhaps the most imposing extant example of collegiate perpendicular Gothic. The original has no transept. It is a long hall with glorious windows that occupy almost the entire wall space. The Newton Center replica in white limestone keeps the general proportions of the original, though, of course, on a smaller scale, and shows an almost complete elimination of ornament. Only the pinnacles and the two turrets on the facade burst into crockets as they ascend, suggesting the pentecostal flames of the Holy Spirit that rested upon the apostles. The windows of the clerestory, like their originals, occupy almost all the space between the buttresses. Their stone mullions divide the space harmoniously and preserve the ancient ecclesiastical symbolism by the repetition of the number three in panel and arch. The beautiful transept chapel is a simplified copy of the chantry chapel of Bishop Longland on the southeast side of Lincoln Cathedral. It preserves the satisfying proportions of the original, the battlements and the elegant tracery of the windows. The impression of the whole is that of simple beauty, full of grace and symmetry.

Does this building suggest a church, or would you mistake it for an office building, a gymnasium or a theater? What is gained by having a churchly building for public worship? What is the probable effect of the building on the conduct and on the feelings of the children who attend here? Find passages in the Psalms that might express the feeling of the members of this parish toward their "House of God" (for example, in Psalms 84, 87, 93, 96, 122). What is gained in the way of sentiment when the beautiful ideas of ancient days are reproduced? What spiritual truth is suggested? If you had an ancient Etruscan gem, would you set it in the Etruscan style, or invent a novel design for it? What is the gem the architect is called upon to set, and what principle should guide him?

eyes to all the gracious forms in which their religion had for centuries expressed itself. Cromwell's soldiers smashed the stained cathedral windows, hurled down the organ pipes and substituted for the colorful and dignified service of the church, nasal psalm singing within four bare walls. Because of this narrow and vigorous emphasis upon other-worldliness, not a shred of art came over in the Mayflower. Colonial Puritanism was just a cold orthodoxy.

It has taken us nearly three centuries to recover; but signs are at hand that religion is destined to reclothe herself with beauty, with garments of praise and jewels of faith. Ancient symbols are beginning to reappear to remind us that we are the heirs of all the Christian ages, that truth is eternal, and that the faith we love has been the anchor and stay of millions before us. So while many of our older city churches and most of our country churches are still barren of all suggestions of religion, the newer churches are showing a rejuvenated interest in religious art. Crosses of various devices appear, doves and fish, monograms of Christ, Alphas and Omegas and even the apostles take their stand, sheltered in their canopied niches, wearing their appropriate heraldry as true knights of the cross. This is as it should be.

Scrutinize the building carefully, inside and out, using the list of symbols in this book or in the survey forms. Thus will you gather up these precious fragments of the faith of Christendom and enable the teachers of religion to interpret them for our children. They are food for the intellect and the soul.

3. *What messages do the windows convey?*

The arts of the mosaicists and the painters upon glass are the most ancient in the service of the church.

These artists also suffered in the Puritan revolt and are only now once more coming to their own. Chiefly is this true of glass. Gradually among churches, plain glass gave way to frosted or tinted panes, then to hideous geometric designs that furnished "dim" but not "religious" light, and now at last many of our churches glory in "storied windows richly dight" such as Milton loved. Study these windows in detail, identify their subject, discover their symbolism of form and color and determine to what extent they aid the development of the religious attitude in worship, or suggest inspiring vistas of thought for faith to wander in, for the object of all these arts is not to compel assent to a creed but to set free the heart for the worship of the historic Christ and the ever-living God.

Pictures.—Having discovered the art material in the church edifice, turn next to the pictorial decoration of its various rooms, including the church-school room and the parish house. Omit the great number of photographs of beloved pastors and deacons and turn to such photographs and other representations as illustrate the truths of religion. List these by artists and by subjects; if you do not recognize either artist or theme, you can usually identify them by getting an illustrated catalogue of penny-print pictures. (See Preface.)

Note also whether these pictures are well placed, for if they are too high or too poorly lighted to be seen, they are valueless. A hint to the proper person may make these valueless pictures useful. Some church schools have collections of prints, usually in connection with the Beginners and Primary Departments, for use in teaching. List these also. Use your best judgment, however, and rule out all insipid pictures, those

poor in workmanship and those which fail to qualify for religious value as indicated in the previous chapters.

Other public buildings.—Our next resource is likely to be the day school. Fortunately, most of the world's great painters and artists served the church. Any exhibition, therefore, of the work of great artists is sure to contain something of religious value. Our modern school buildings are many of them veritable picture galleries in which may be seen in large sepia photographs some of the finest religious masterpieces of the world. List these. A personally conducted tour through the corridors of such a school is in itself the beginning of an education both in art and religion.

Our public libraries are storehouses, too little drawn upon. Most libraries are fairly well stocked with photographs of old masters and of cathedrals; and many others have the policy of buying any standard subjects that a client may desire. Moreover, in the thousands of books on the shelves are no end of pictures of all kinds, patiently waiting until some stray hunter of pictures finds them. It might be possible to secure the cooperation of the library staff—than whom there is no more generous class of public servant—in making a bibliography of all works on religious art, and listing valuable pictures in good books and bound volumes of magazines. Such a list catalogued by subject, either on the basis of Scripture incident or religious motive, or both, would be of the very greatest use to teachers of all grades. If interest were once aroused in this direction, it might mean a very liberal increase in the library resources in religious art year by year, to the immense benefit of the public.

If a community is so fortunate as to have an art museum, list its works of religious art, its photographs

and books as you did those of the schools and libraries. Occasionally a community is so fortunate as to have in its parks or squares some piece of statuary that has religious value. By all means list such subjects.

Homes.—Numerically, the art objects in the homes of the community outweigh all other sources; but it is almost an impossible task to list this mass of material. If some citizen happens to own a genuine, original masterpiece, that fact is generally known and access to it is easily obtained. The author remembers with particular pleasure his visit with a large class of young ladies to the home of Dr. F. N. Kennedy, of Hyde Park, Massachusetts, to see Merson's "Repose in Egypt." But to discover lesser works is more difficult. It might be well to advertise the art survey in church calendars and even in newspapers, suggesting that if any people have especially fine or unusual works of religious art in their homes and were willing that they should be used in religious education, they might send a list to the undersigned.

The results of this survey should be tabulated, classified, and evaluated by some skilled person; and then printed, if possible, and put in the hands of teachers of religion in the community. The task of the teacher is to utilize the material. How it may be utilized it has been the function of this book in part at least to suggest.

Persons.—All of the community resources are of little avail for religious education unless some one uses them. Some one must discover, understand, love, and teach the art that now lies unnoticed and ineffective. Who shall do this discovering and this teaching? Naturally, those in the community who through training and opportunity have the knowledge, or at least suffi-

cient cultural backgrounds, easily to acquire the knowledge necessary for this work. When first approached most people will say that they know too little about art. But technical knowledge is not necessary. The chief requisites are a desire to learn and to teach, a pair of sharp eyes, quick sympathy, and a willingness to spend enough time to do the job. Granted the desire, the other requisites can be acquired. The field is wide, the opportunity inviting, the service to be rendered is incalculable. Who will enter and possess the land?

BLANKS FOR A COMMUNITY SURVEY OF RELIGIOUS ART

Form A

GENERAL SUGGESTIONS

I. MATERIALS

1. Principles of Selection

Objects of art have value for religious education only if they embody and emotionalize religious ideas. The fundamental ideas of Christianity are:

a. God can and does come into direct contact with man.

The human side of these contacts we call inspiration, the call of duty, Providence, conscience, remorse, conviction, conversion, communion, etc.

b. Men need one another.

Evidences of this truth are found in the instincts of friendship, love, brotherhood, pity, etc., and the facts of poverty, ignorance, disease, death, discouragement, selfishness, failure, and the saving influence of sympathy.

c. Cooperation for the common good even to self-sacrifice is the Christian way of life.

This principle finds embodiment in parental love and all kinds of altruism, and in loyalties to a principle, a cause, a country, a church.

d. The Christian spirit has found expression in a visible church, which through the centuries has nourished the spiritual life of the world. We are all children of this spiritual mother.

Memorials of this historic life are found in church buildings, specific personalities and events, doctrines, institutions, rituals, decorations, symbols. Knowledge of these memorials can be made to issue in reverence, worship, awe, tolerance, conviction, the sense of participation in a cosmic process, the duty to "carry on."

In making your survey, ask yourself this question: "Which of these ideas, principles, sentiments, feelings, are embodied in this particular work of art?" If you can find one or more, list the work as valuable; if not, pass it by.

2. Possible Sources of Material.

a. Church Buildings. See Form B.

b. Museums, Art Galleries, Public Monuments. See Form D.

Examine the antiquities, paintings, sculpture, and other collections or objects, and list what is available.

c. Libraries. See Form D.

Most libraries contain more or less art material, as photos of buildings, paintings and statues, or of historic places and characters. Many books and magazines also contain valuable material. Enlist the interest and, if possible, the assistance of the library staff in digging out these resources.

d. Church, Church School and Public School Collections. See Forms C and D.

What pictures are upon the walls of the auditorium, school rooms, chapel, parish house? What stock of illustrative material has the church school for use in the different departments?

e. Private Collections or Individual Pieces. See Form D.

Through notices in church calendars or local papers, individuals who have good material in their houses and who would be willing to have it used, may be induced to send in an inventory. Follow this with a personal inspection.

f. It is possible for institutions and individuals to buy reproductions of works of art, usually at very reasonable prices. Consult the catalogues of art publishers. This material is not to be included in your survey, but should be borne in mind as a perpetual resource.

II. PERSONS. See Form E.

Material is of little value unless someone knows how to use it. The teacher is the crux of the problem of religious education.

1. Find out by personal inquiry who are the college-trained men and women of the community, and which of these have had any instruction in art history or appreciation.

2. From the Woman's Club secretary find who have attended art courses in recent years.

3. Has the community any art students, architects, or artists who have also an active interest in religion?

4. Failing these, find people whose general culture and character are likely to make them successful as teachers of religion in art.

5. By a conference of such people, try to induce as many of them as possible to undertake their own education in religious art, and suggest, if possible, ways by which this education may be promoted. If the community has a school of religious education, see that religious art is introduced as a course of study, in order that in the near future a supply of teachers may be available.

6. Is any person in the community now giving a course in religious art? If so, give full particulars.

Form B

CHURCH BUILDINGS

Name of Church.....Location: Street.....
City or Town.....State.....

1. Material (wood, brick, concrete, stone).
2. Plan (1)—use letters.
3. Form of Windows and Doors (2)—use letters.
4. How many stained glass windows?
   Pictorial or Decorative?
5. Type of Architecture (3)—use letters.
6. General effect (4)—use letters.
7. Inscriptions (other than personal memorials).
8. Symbolism: Indicate by a check mark.

List of Symbols

Symbols	*Position* (5)	*Symbols*	*Position*
Alpha and Omega		I H S	
Anchor		IC XC	
Angel		Ivy	
Balance		Keys	
Book		Ladder	
Censer		Lamb	
Chalice		Lamb with Banner	
Circle		Lamp	
Circles, three		Lance	
Cross (6)		Lily	
Cross and Crown		Lion	
Crown		Lion and Dragon or Serpent	
Dove		Lion, winged	
Dragon		Man, winged	
Eagle		Monogram of Christ	
Fish		Nails	
Grapes		Oak leaves	
Heart		Orb crowned	

List of Symbols

Symbols	*Position* (5)	*Symbols*	*Position*
Ox, winged		Star, 7-pointed	
Palm branch		Sun	
Passion flower		Sword	
Pelican		Tree and birds	
Quatrefoil		Trefoil	
Reed		Thorns, crown of	
Rose		Triangle	
Serpent		Triangles, three	
Shell		Vine	
Ship		Wheat	
Star, 5-pointed		Wreath	
Star, 6-pointed			

(*Notes*)

(1) A—Amphitheater; sloping floor, aisles radiating.
B—Basilica; divided by pillars into nave and aisles, an apse but no transept.
C—Cruciform; Greek or Latin cross, with projecting transepts.

(2) S—Square top.
R—Round top.
P—Pointed top.
C—Circular.

(3) Which of these styles does it mainly follow: 1. Classic (like Greek temple). 2. Romanesque. 3. Domed Byzantine. 4. Italian. 5. Continental Gothic (tall, narrow; lancet windows). 6. English Gothic (broader, low pointed doors and windows). 7. Renaissance. 8. Colonial. 9. Just plain "Meeting-house."

(4) A—Ecclesiastical and Impressive.
B—Appropriate but not Impressive.
C—Colorless or poverty-stricken.

(5) For example, on altar, pulpit, organ, wall (fresco), window, carved dado, platform, furniture, pews, outside carving, etc.

(6) Indicate by number the varieties found:
1. Latin. 2. Greek. 3. Calvary. 4. Pattee (often called Maltese). 5. Flowering cross of any pattern. 6. Crucifix. 7. Gable cross with circle.

Survey made by.....

Address.....

.....

Date.....

Form C

PICTURES IN CHURCH OR PARISH HOUSE

Name of Church.....Location: Street.....
City or Town.....State.....

Artist	Subject	Kind (1)	Easily seen (2)	Special Significance (3)	Suited to what grade (4)

(1) C—Color Print.
F—Fresco.
H—Half-tone.
P—Painting.
Ph—Photograph.
S—Stained Glass.
M—Mosaic.

(2) Yes or No.

(3) Which of the four aspects of religion as outlined in Form A are presented with special force? Indicate by letter:
a. God and man in personal contact.
b. Human need.
c. Human cooperation.
d. Visualizing and emotionalizing some person or teaching connected with Christianity.

(4) Use letters:
B—Beginners.
P—Primary.
J—Junior.
S—Senior.
A—Adult.

Survey made by.....
Address.....
.....

Date.....

Form D
MISCELLANEOUS MATERIAL

Books in home, public or school library relating to religious art or containing religious pictures; *Religious Pictures* in home, public library, or school buildings; *Statuary*, *Jewelry*, *Bric-a-brac*, *etc.* Note the following specialties:

1. *Museums*. File catalogue and annual reports.
2. *Libraries* (school, college, or public). Compile bibliographies of books and magazine articles relating to religious art, and of photographs and other reproductions that have a religious value.
3. *Monuments and Statuary* in public places. List each piece that has religious value under the following heads: (*a*) artist, (*b*) subject, (*c*) material, (*d*) how acquired by the community, (*e*) name and address of personal donor, if living.
4. *Works of Religious Art*, privately owned. List all original works as far as they can be discovered; also all especially fine reproductions of originals. Use the heads (*a*) artist, (*b*) subject, (*c*) medium, (*d*) owner, (*e*) address.
5. *Firms* that manufacture and sell art goods.

Use this form for purposes of evaluation:

Object	Where found owner, address	Special Significance (1)	Suited to what grade (2)

(*Notes*)

(1) Which of the four aspects of religion as outlined in Form A are presented with special force? Indicate by letter: *a*. God and man in personal contact. *b*. Human Need. *c*. Human cooperation. *d*. Visualizing and emotionalizing some person or teaching connected with Christianity.

(2) Use letters: B—Beginners. P—Primary. J—Juniors. S—Seniors. A—Adult.

Survey made by.....

Address.....

.....

Date.....

FORM E

PERSONS

Name	Address	Training, qualifications and work done

Survey made by.....

Address.....

.....

Date.....

PICTURE LIST

Buildings

(Arranged Alphabetically by Places)

Agra: Taj Mahal. P 1915.
Aix-la-Chapelle: Cathedral. U. *G481–482.*
Athens: Parthenon. U. *G41–43.*
Basilica plans: U. *G124.*
Bayeux: Cathedral. U. *G255.*
Boston: Trinity Church. B 119.
Cambridge: King's College Chapel. U. *G353.*
Chartres: Cathedral. U. *G268–273.*
Cologne: Church of the Apostles. U. *G486.*
" : Cathedral. U. *G268–273.*
Constantinople: Sancta Sophia. U. *G110–115.*
Durham: Cathedral. U. *G362–363.*
Gizeh: Pyramids. U. *M103.*
Gothic: U. *G483–498* (German Gothic).
" : U. *G444, 446–449* (Spanish Gothic).
" : U. *G162–164, 152, 201–202, B404* (Italian Gothic).
Hangchow: Six Harmonies Pagoda. See "Asia," May, 1921, p. 418.
Karnak: U. *G18.*
Lincoln: Cathedral. U. *G383–389.*
London: Cathedral of Westminster.
" : St. Paul's Cathedral. U. *G427–428.*
Mesopotamia: Ziggurat. U. *G28.*
Nikko: Mausoleum of Ieyasu. P 1899.
Paris: Church of the Madeleine. P 1537.
Pisa: Cathedral, Baptistry and Leaning Tower. U. *G184–187.*

Ravenna: St. Apollinare in Classe. P 1731.
" : St. Apollinare in Nuovo. U. *G122*.
Rome: Santa Maria Maggiore. FF. Pl. 76.
" : St. Paul without the walls. U. *G128*.
" : Catacombs. U. *B41–42*.
" : St. Peter's. U. *G233–235*.
Saqqara: Tomb of Ti. U. *M110, 118*.
Salisbury: Cathedral. U. *G404–406*.
Thebes: Medinet Habu. U. *G22*.
Venice: St. Mark's Cathedral. U. *G198–200, B34, B40, B374*.
York: Minster. U. *G417–419*.

Pictures and Statues

(Arranged Alphabetically by Artists)

Abbey, A.: Jacob Wrestling. R, 12.
" " : Jaël and Sisera. R, 30.
" " : Deborah. R, 31.
" " : Gideon. R, 32.
" " : Jesus Stands at the Door. R, 99.
Abbey, Edwin: Grail Legend (photos only).
Aertszen: Journey to Calvary. L.
Alma-Tadema: The Lord Slays the First-born. R, 18.
Anderson: "Neither Do I Condemn Thee." L.
Angelico, Fra: Christ as Pilgrim. U. *B119*.
" " : Crucifixion. U. *B122*.
" " : Annunciation. U. *B120*.
" " : Descent into Limbo. Ba.
" " : Last Judgment. U. *B116–118*.
Armitage: Remorse of Judas. Ba.
Aubert: Jesus Christ Healing the Sick. S. N.T. I 149.

Bacon: Christ in Gethsemane. Ba.

Bastien-Lepage: Joan of Arc. U. *B172*.
Beraud: Journey to Calvary (photo only).
Bloch: "Come unto Me." P 3302.
Bonifazio, I.: Parable of the Rich Man and Lazarus. U. *C339–340*.
Bonnat: The Youth of Samson. S. O.T. II. 48.
Botticelli: Moses and the Daughters of Jethro. S. O.T. opp. 144.
Bouguereau: Compassion. L.
" : The First Death. P 570.
Bouguereau, Mme.: David as Good Shepherd. Up. O.T. 39.
Breton: The Divine Apprentice. L.
Brickdale: St. Christopher (London Art Society).
Brion: The End of the Deluge. S. O.T. 60.
Brown, F. M.: The Coat of Many Colors. S. O.T. opp. 116.
" " " : Elijah Restoring the Widow's Son. S. O.T. II. 108.
" " " : Washing the Disciples' Feet. Ba.
Brozik: Condemnation of John Huss.
Brozik: Restoration of the Widow's Son. R, 48.
Bruk-Lajos: Ruth Gleaning. S. O.T. II. 60.
Bulleid: Crucifixion (photo only).
" : Annunciation. S. O.T. III. 28.
Burnand: Great Supper. Ba.
Burne-Jones: Morning of the Resurrection. Ba.
" " : Crucifixion (window). Bell: Sir Edw. Burne-Jones, p. 78.
" " : Tree of Life (Mosaic, Rome). S. O.T. III.: 54.
" " : Star of Bethlehem. U. *F143*.
" " : Nativity (window). Bell: op. cit. p. 78 bis.
Burton, W. S.: The World's Ingratitude. T. 163.

Calderon: Ruth and Naomi. Up. O.T. 31.
Carrière: Crucifixion. Ba.
Catacombs: Frescoes in the Roman Catacombs. U. *B41–43.*
Ciseri: "Ecce Homo." B. 90.
" : Entombment. Ba.
Constant, B.: Raising of Lazarus. R, 81.
" " : Crucifixion. R, 88.
" " : Arrest of Jesus. R, 85.
Copping: The Well at Sychar. Up. N.T. 166.
" : Paul on the Castle Stairs. Up. N.T. 190.
Cormon: Cain and His Family. S. O.T. 53.
Cornicelius: Temptation of Christ. B. 861.
Crivelli: Annunciation. U. *B382.*

Dagnan-Bouveret: Madonna of the Shop. P. 613.
" " : Madonna with the Infant Jesus. P. 609.
" " : Disciples at Emmaus. L.
" " : The Christ Child. L.
Da Vinci: Last Supper. U. *C3–8.*
" " : Study of the Head of Christ. U. *C9.*
Delaroche: Moses in the Bulrushes. S. O.T. 143.
Dicksee: The Arrow of the Lord's Victory. R, 54.
Dietrich: Christ's Call to the Sick and Weary. T. 136.
Dobson: Raising the Widow's Son at Nain. T. 132.
Dollman: Anno Domini (color print, New York).
" : Judas Iscariot. T. 165.
Du Mond: Baptism of Christ. L.
Dürer: Little Passion Series (See books of Dürer's engravings).
" : Greater Passion Series (ditto).
" : Adoration of the Trinity. U. *D403.*

Ehrler: Angel of Mortality. Up. O.T. 73.
Ender: Holy Woman at the Tomb. P. 3330.

Fellowes-Prynne: The Desire of All Nations. L.
Firle: Holy Night. S. O.T. III. 14.
" : Der Glaube. L.
Flandrin, H.: Moses and the Burning Bush. S. O.T. 149.

Gebhardt, von: Christ and the Rich Young Man. Ba.
" " : Raising of Lazarus. Ba.
" " : Jacob Wrestling. S. O.T. frontispiece.
Geiger: Kiss of Betrayal. P. 834.
Gentile da Fabriano: Adoration of the Kings. U. *B112.*
Gérome: Last Supper. R, 84.
" : Battle with the Amalekites. R, 20.
" : Golgotha. P. 3048.
" : Rizpah. R, 45.
Ghirlandaio: Nativity. U. *B205.*
Giotto: Frescoes in the Arena Chapel, Padua. U. *B57–71.*
" : Frescoes in Church of St. Francis at Assisi. U. *B53, 55–56.*
Girardet: Flight into Egypt. S. N.T. I. 94.
" : Walk to Emmaus. Ba.
" : Supper at Emmaus. S. N.T. 276.
Goodall: By the Sea of Galilee. T. 129.

Hacker, A.: Annunciation. T. 108.
" " : Christ and the Magdalene. L.
" " : "And there was a great cry." Up. O.T. 14.
Harrach, von: Peter's Denial. P. 3250.
" " : "Lovest Thou Me?" Up. N.T. 176.
Hofmann: Omnipresence of Christ. P. 7973.
" : Gethsemane. B. 401.
" : Christ and the Rich Young Man. P. 802.

Hunt, W. Holman: Finding of Christ in the Temple. P. 965.
" " " : Triumph of the Innocents. Ba.
" " " : Light of the World. U. *F124*.
" " " : Shadow of Death. B. 1721.

Israels, J.: David before Saul. R, 40.
" " : David and Goliath. R, 41.

Jacomb-Hood: Raising of Jairus' Daughter. T. 135.
Joy, G. W.: The Merchantman and the Pearl of Great Price. S. N.T. I. 155.
Justus of Ghent: Last Supper. U. *D35*.

Keller, A.: Raising the Daughter of Jairus. B. 1839.
Kirchbach: Cleansing the Temple. P. 3268.
" : Jesus the Friend of Children. L.
Klinger, M.: Christ on Olympus. L.
Kowalski: Childhood of Jesus. L.
Küsthardt: "Peace Be unto You." L.

Laurens, J. P.: Vision of Manoah. R, 35.
Leduc: Temptation in the Desert. L.
Lerolle: Adoration of the Shepherds. U. *ME33*.
Le Sueur: St. Paul at Ephesus. S. N.T. II. 84.
Lippi, Fra Filippo: Annunciation. U. *B154–155*.
Liska: Gethsemane. P. 3061.
Long, Edwin: Diana or Christ. P. 3290.
" " : "Anno Domini." Ba.

Maclise: Noah's Sacrifice. S. O.T. 63.
Max: Jesus Christ (Veronica's Handkerchief). Ba.
Merson: Repose in Egypt. B. 729.
" : Arrival at Bethlehem. B. 730.

Meurisse-Franchomme: Concert of Angels. L.
Meyer, K.: Judas. L.
Michelangelo: Last Judgment. U. *C134–136.*
" : Sistine Ceiling. U. *MC9, C105–128.*
" : Moses (statue). U. *C451.*
Michetti: Conversion of Saul. R, 94.
" : Annunciation. R, 68.
Millais: Christ in the Home of his Parents. Ba.
" : St. Stephen. S. N.T. II. 48.
" : Enemy Sowing Tares. Ba.
" : "Victory, O Lord." Up. O.T. 17.
Millet: The Sower. U. *E108.*
Morelli: Christ Tempted in the Wilderness. L.
" : Jesus in Galilee. R, 78.
Morris: Shadow of the Cross. B. 1724.
Mosaics: For a large variety of mosaic decorations, see U. *B17–40.*
Munkacsy: Christ before Pilate. P. 831.
Murillo: Immaculate Conception. U. *E243.*
Normand, E.: Death of Pharaoh's First-born. S. O.T. 155.
" " : David and Saul. Up. O.T. 38.
" " : Esther Denouncing Haman. S. O.T. II. 132.

Pape: Light in Egypt. T. 118.
Pauwels: "Ye shall seek Me and find Me." S. O.T. III:56.
Parsons, Beatrice: Annunciation. L.
Penrose, J. D.: Jacob Wrestling. Up. O.T. 7.
Phideas: Olympian Zeus. U. *A487.*
" : Athena Parthenos. U. *A97.*
Piglhein: Entombment. Ba.

Poynter, E. J.: Joseph Introducing Jacob to Pharaoh. Up. O.T. 9.
" " " : "They made their lives bitter." Up. O.T. 11.
Praxiteles: Hermes at Olympia. U. *A190.*
Prell: Judas Receiving the Silver. P. 6932.
Puvis de Chavannes: Prodigal Son. Ba.
" " " : History of Ste. Genevieve. U. *E138–139, 143.*
" " " : Beheading of John the Baptist. Ba.
Pyke-Nott: "Justified rather than the other." L.

Raphael: Sistine Madonna. U. *C196.*
" : St. Peter's Deliverance from Prison. U. *C178.*
" : Transfiguration. U. *C200–201.*
" : Stanze (Vatican). U. *C160–163, 171.*
Reni: "Ecce Homo." B. 634.
Repin, I.: Hannah's Prayer. R, 38.
Reynolds: The Infant Samuel. U. *MF2.*
Riviere: Prometheus (photo).
" : Daniel (among the lions). Up. O.T. 96.
" : Temptation in the Wilderness. T. 124.
" : Daniel's Answer to the King. S. O.T. III. 79.
Robbia, Luca della: Ascension. U. *B458.*
Rochegrasse: The Tables of the Law. R, 26.
" : The Madness of Nebuchadnezzar. Up. O.T. 93.
Rodin: Prodigal Son. Ba.
Roederstein: "Suffer the Little Ones." S. N.T. I. 122.
Rossetti: Ecce Ancilla Domini. U. *F126.*
Rubens: Christ in the House of Simon. Ba.
" : Crucifixion. U. *D118.*
Ryland: Ruth. S. O.T. II. 62.

Sant, J.: Child Samuel. Up. O.T. 35.
" " : Infant Timothy. S. N.T. p. 80.
Scheurenberg: Mary Meets a Shepherd Boy. L.
Schmidt: Suffer Little Children. L.
Schneider, S.: Egyptians Overthrown in the Red Sea. R, 19.
Schode: Children's Friend. L.
Scott: The Eve of the Deluge. S. O.T. 57.
Seligmann: Holy Family. L.
Shields: St. Paul in Rome. Up. N.T. 191.
" : David. S. O.T. II. 68.
Siemiradski: Christ and the Woman of Samaria. L.
Skredsvig: The Son of Man. L.
Solomon: Samson Bound. S. O.T. II. 54.
Soord: The Good Shepherd. Ba.
Speed, H.: Joseph Interprets Pharaoh's Dream. S. O.T. 122.
Starr-Canziani: David Brought Before Saul. Up. O.T. 40.
Swan, J. M.: Cities of Refuge. R, 25.
" " " : Prodigal Son. T. 146.
" " " : Burning Bush. R, 17.

Tanner, H. O.: Raising of Lazarus. L.
Taylor, W. L.: Boy Christ. Up. N.T. 141.
" " " : "When I Consider Thy Heavens." Up. O.T. 70.
" " " : "He shall give His Angels charge." Up. O.T. 74.
Thiersch: The Cross Bearer. P. 3266.
Tiepolo: Journey to Calvary. U. *C419.*
Tissot: Prodigal's Return. Ba.
" : Joseph and His Brothers. Ts.
Titian: Tribute Money. U. *C269.*
" : The Entombment. U. *C279.*

Told, H.: Peter's Denial. Up. N.T. 158.
Topham: Hannah, Eli and the Infant Samuel. S. O.T. II. 64.
" : Naaman's Wife and the Captive Maid. Up. O.T. 53.
Turner: Odysseus Deriding Polyphemus. U. *F93*.

Uhde, von: Ascension. Ba.
" " : Raising the Brazen Serpent. R, 24.
" " : Easter Morning. P. 838.
" " : Suffer Little Children. Ba.
" " : Testing of Abraham. Up. O.T. 6.
" " : The Lord Appears to Abraham. R, 7.
Unknown: Spanish Chapel Frescoes, Florence. U. *B103–107*.
" : Campo Santo Frescoes, Pisa. U. *B98–102*.

Van der Goes: Adoration of the Shepherds: U. *D47*.
Van der Werff: Descent of the Holy Ghost. S. N.T. II. 12.
Van der Weyden: Adoration of the Magi. U. *D20*.
" " " : Descent from the Cross. U. *D24*.
Van Dyck: Arrest of Jesus. U. *D161*.
Van Eyck, H.: Adoration of the Lamb. U. *D1–8*.
Verrocchio: Baptism of Christ. U. *B191*.

Watts: Allegories in the Tate Gallery. U. *F118–121*. P. 940b, 940c, 940e, 940f, 940j, 940k.
" : "For he had great possessions." Ba.
" : "Sir Galahad" (Eton College). P. 940.

Zimmermann: Christ and the Fishermen. P. 1101.
" : Christus Consolator. P. 1101b.
" : Boy Jesus in the Temple. L.

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B151